Winter Fashions number of Vogue

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November 1, 1915

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CONDÉ NAST PUBLISHER

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The almost absolute silence of its powerful sliding sleeve valve motor is in accord with the quiet refinement of its appointments.

It is fitting that this luxurious car has the type of motor which the leading foreign producers use in the cars they build for the Royal Families and the Nobility of Europe.

Because of its sleeve valves, this motor increases in efficiency and quietness with use and has greater durability than other types.

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THE SEASON'S LEADING SILK FABRICS

Radium Velvet

The Velvet Used in the Leading Models

Faillette Taffeta

The Silk in the New Changeante Colorings

Georgette Satin

(Registered)

A High Lustre Satin with a Suède Finish

HAAS BROTHERS' BLUE BOOK OF SILK AND CLOTH FABRICS
can now be seen at the leading Dressmakers and Ladies' Tailors

HAAS BROTHERS' BLUE BOOK OF PARIS MODELS
can now be seen at the leading Dressmakers and Ladies' Tailors

HAAS BROTHERS

Distinctive Dress Fabrics

PARIS
13 Rue des Pyramides

NEW YORK
303 Fifth Avenue

The

COUTURIERS OF PARIS

announce

TO THEIR FRIENDS IN AMERICA, THE

Paris Fashion Fête

(The First Official Fashion Fête of the Grande Couture Française)

TO BE PRODUCED IN

NEW YORK CITY

under the management of

Vogue

This exhibition will be the most distinguished event in the long and undisputed reign of French fashions. Original models by these several couturiers have on other occasions been exhibited in New York but this is the first time that an American exhibition has been arranged by the couturiers themselves each to present models embodying the highest expression of their art and specially created for this occasion. The collection promises to be truly brilliant and unique, worthy of the immortal and indefatigable genius of Paris and of the assured patronage of the American public.

THE FÊTE WILL BE HELD DURING THE WEEK
BEGINNING NOVEMBER 8TH

FOR

The Benefit of Charity

among the exhibitors will be

CALLOT SOEURS	CHERUIT	POIRET	DOUCET
JEANNE LANVIN	PAQUIN	WORTH	PREMET
BIANCHINI	FERIER	RODIEV	

Application for Tickets

and further particulars
should be addressed to

VOGUE, 443 Fourth Avenue, New York

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Women's Evening Wraps—*Copies of late Paris Models*

No. 14. **"Newport Silk" Evening Wrap,** copy of "Jenny" model, a new silk for Evening Wraps, in French Rose, Royal Purple, Turquoise Blue, Nile Green, Chamois, White or Black; muffler collar, double bands around border and cuffs of Natural Marabou, lined with Flesh Pink "Knitraye" silk, warmly interlined.

***Special* 59.50**

No. 16. **Chiffon Velvet Evening Wrap,** copy of "Cheruit" model, in White, Black, Sapphire Blue, Jack Rose, Chamois, Emerald Green or Purple, flare model from yoke with large roll collar, deep border and cuffs of French Seal Fur, handsomely lined with Oriental design "Pussy Willow" silk, warmly interlined. . . . . ***Special* 89.50**

No. 18. **Mother of Pearl Velvet Evening Wrap,** copy of "Paquin" model, in Maize, Turquoise Blue, Rose Pink, Nile Green, Orchid, Silver, Sky Blue or White, flare model with deep border, cuffs and large roll collar of Natural Opossum Fur, handsomely lined with Pompadour Silk, warmly interlined. . . . ***Special* 79.50**

No. 20. **Charmeuse Satin Evening Wrap,** copy of "Bernard" model, in Purple, Rose, Turquoise, China Blue, Mole or Black, semi-flare model with cape collar, border and cuffs of Natural Marabou lined with silk in contrasting colors and warmly interlined. . . . . ***Special* 39.50**

New York
Brooklyn
Philadelphia

OPPENHEIM COLLINS & CO

Cleveland
Buffalo
Newark

34th Street—New York

America's Foremost Specialists

Women's Fur Coats and Sets

Showing a few of the high class models now on display

Models Illustrated on Sale in all our Stores

No. V-15—**Hudson Seal Coat,** Cossack Model with large animal head, throw-back scarf and border of natural skunk. Richly lined. **95.00**

No. V-16—**Silver Cross Fox Sets** with large animal head scarf and round muff of well marked skins. **165.00**

No. V-17—**Hudson Seal Coat,** full length, shirred back belted model with extra full ripple skirt. Collar, cuffs and deep double border of natural skunk. **275.00**

No. V-18—**Fisher Set,** of dark skins. New designed animal scarf and muff finished with two heads. **175.00**

No. V-19—**Hudson Seal Coat,** full length. Belted in back with full ripple skirt. High chin collar, cuffs and wide border of sable squirrel. Richly lined. **250.00**

BONWIT TELLER & CO.

Paris
42 Rue De Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE, at 38th St., NEW YORK

"Bontell" Footwear

FOR WOMEN & MISSES

The very latest types originated by this shop for daytime, evening, boudoir and sport wear. Designed and finished in the finest custom manner on lines of refined elegance and grace.

B. F. 10—*Thirteen inch high, laced shoe. Made on French last with Louis XV heels. In gray, brown and black suede. Hand turned soles* **15.00**

B. F. 11—*Evening slippers of satin in black, white, pink, light blue. Louis XV heels. Satin covered ornament on vamp. Hand turned soles* **3.50**

B. F. 12—*Golf shoe of light color tan storm calf or white buckskin. Rubber heel and sole tipped at toe with leather. Heavy welted soles* **7.00**

B. F. 14—*Black cloth top button shoe with foxing of patent leather or black Russia calf; Cuban heel; welted soles* ... **5.00**

B. F. 15—*"Spat" pumps of patent leather, dull kid or black velvet; Louis XV heels; hand turned soles* **5.00**

B. F. 16—*High laced seamless shoe in black vici kid* **6.00**
In patent leather or bronzed kid **7.00**

B. F. 17—*Sport boot for riding, hunting and field wear. Laced shoe to ankle with puttee top. In heavy black or tan Russia calf. Military heel, heavy welted sole* **14.00**

B. F. 18—*Satin boudoir slipper in pink, blue and black with beaded trimming and contrasting rosebud* **5.00**

B. F. 19—*Black velvet slipper, entire vamp studded with small steel beads. Louis XV heel, hand turned sole* **6.50**

B. F. 20—*English riding boot with soft leg and smart low heel. In black Russia calf* **11.50**
In imported tan Russia calf **14.00**

B. F. 21—*Walking shoe of black Russia calf, button or lace, Cuban heels, hand welted soles* **7.00**

B. F. 22—*"Bonair" pump in patent leather, tan Russia calf, gray, bronze and black kid. Louis XV heel, hand turned sole, seamless sides. Designed to be worn with spats* **6.00**

B. F. 23—*High lace shoe—gray buckskin top with black Russia calf vamp. Fawn buckskin top with patent leather vamp—leather Louis XV heel, welted soles* **7.00**

B. F. 24—*Tan Russia calf, high lace shoe, plain toe, Cuban heels, hand welted soles* **7.00**

B. F. 25—*Evening slipper in silver or gold cloth, Louis XV heel, hand turned sole* **6.50**

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Full length pony coat. Size 36. Excellent condition. Cost $150—Sell $50. Also gentleman's black broadcloth coat, muskrat lined, $25. No. 708-D.

FOR SALE—Long grey motor coat, seal lined, martin collar and cuffs. Cost $350—Sell $175. White fox collar, never worn. Cost $55—Sell $35. No. 711-D.

FOR SALE—German mink long coat. Cost $100—Sell $40. Pony skin long coat. Size 40-44. Cost $75—Sell $30. Evening gowns, sell cheap. No. 714-D.

FOR SALE—Pink broadcloth evening coat, white satin lining, white fur collar. Worn three times. Size 34-36. Cost $25—Sell $18. No. 720-D.

FOR SALE—Two quilted Habutai silk dressing gowns. One, pink, embroidered with chrysanthemums, other, lavender with violets. Never worn. Size 38-40. Cost $25 each—Sell $15. No. 722-D.

FOR SALE—Handsome pointed fox set, $60. Greenish mixture top coat, $25. Worn four times. Size 36-38. Rose and grey afternoon gown, $20. Size 36. Panama hat, $5. No. 725-D.

FOR SALE—Imported evening gown, gobelin blue silk, brocaded in real gold thread, pearl and rhinestone embroidery trimmed. Size 36. Worn twice. Cost $200—Sell $60. No. 726-D.

FOR SALE—Genuine Alaska Seal coat, size 40, length 40 inches. Value $700—Sell $350. Black lace shawl, Value $100—Sell $25. Both good condition and great bargains. No. 728-D.

ACCOUNT of mourning, three entire wardrobes, sizes 34-36-38, consisting of hats, dresses, shoes, coats, evening wraps, furs, etc., will be sacrificed. All perfect style and condition. No. 730-D.

FOR SALE—Hand-made crochet bedspread, never used. Sell $50. Electric blue velvet evening wrap, fur collar. Cost $125—Sell $25. No. 732-D.

FOR SALE—Beautiful Paisley shawl, unusual length: 5 ft. 3 in., by 11 ft. 4 in.; red center, perfect condition. Worth $225—Sell $150. No. 733-D.

FOR SALE—Evening gown, shot pink and gold taffeta, light blue net over-skirt, white and gold lace waist. Worn twice. Mourning. Size 36. Cost $100—Sell $50. No. 734-D.

SOCIETY girl will dispose of smart ruby velvet evening gown scarcely worn, $15. Nile green dancing dress, $6. Full length Hudson Seal coat and muff, $50. Sizes 38-40. Seven green tea cups, Royal Idzumo ware, inlaid silver dragon. Cost $2.50 each—Sell $1.00. No. 737-D.

FOR SALE—Black charmeuse afternoon gown. Bought in Paris. Very chic model. Paid $90—Sell $50. Never worn. Size 36. Also mauve gown worn three times in Paris. Cost $80—Sell $25. No. 738-D.

LADY returning to Paris will sell black and white checked serge dress. Latest model, worn once. Also a few slightly worn afternoon and evening dresses. All models from very good houses. Size 36. Very reasonable. No. 739-D.

FOR SALE—Very smart grey cloth tailored suit. Coat very beautifully cut. Worn few times. Size 34-36. Cost $85—Sell $25. No. 740-D.

FOR SALE—Chantilly lace; 8¾ yds., 10 in. wide; value $50 per yd., 2¾ yds., 4 in. wide, $15 per yd. Will sell at sacrifice. No. 741-D.

SIMPLE old rose taffeta afternoon gown, $14. Sand crepe meteor, $10.50. Copenhagen challie voile, $9.50. Imported gown, Madeira Irish Filet. Cost $150—Sell $35. Navy broadcloth, black satin, $10. Size 36. No. 742-D.

Furs

FOR SALE—Hudson seal set trimmed with ermine, large muff and elegant scarf. Cost $65—Sell $20. Also white fox scarf skin effect. Very beautiful, like new. Cost $50—Sell $20. No. 718-D.

FOR SALE—Very handsome large muff and scarf of leopard skins. Will sell both pieces $35. No. 719-D.

FOR SALE—On account of mourning very handsome set cross fox furs, large muff and boa from Revillon. Worth $150—Sell $90. No. 731-D.

FOR SALE—Genuine mink coat, long, more than sixty-five skins. Perfect condition, made by Balch. Price. Cost $1700—Sell $300. No. 723-D.

FOR SALE—Alaska seal coat, length 50 inches, shawl collar, deep cuffs, front laps 8 inches. Size 34-36. Recent model, perfect condition. Cost $1050—Sell $385. No. 729-D.

FOR SALE—Hudson seal coat bought last fall, short three-quarter length, slim hipped, longer back than front, yellow Fitch collar. Size 38. Cost $100—Sell $40. No. 735-D.

FOR SALE—Genuine Alaska sealskin coat about 36 in. long. Perfect condition. Value $800—Will sell at great sacrifice. Size 36. No. 743-D.

FOR SALE—Baby mink coat, fifty-four in. long, shawl collar. Like new. Cost $2050—Sell $1500. No. 744-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the December 15th Vogue should be received on or before November 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

Along in July the following advertisement appeared on this page:

> FOR SALE—Several pieces of Antique Mahogany, in excellent condition, and some old Sheffield plate, including one pair of very beautiful candlesticks. No. 562-D.

A short time later we received a letter from the advertiser saying that the articles had been sold almost immediately after the issue appeared.

Were some Fifth Avenue jeweler to announce a sale at a 50% or 60% reduction, imagine the line of automobiles that would be standing outside his door the next day!

And yet here on this page are articles of almost every kind, offered at remarkable values—not for profit—but simply because they are no longer of use to their owners.

Here is an opportunity to secure the very thing you may have been looking for. It would be hard to find any place that offers such a variety of reliable "bargains."

On the other hand, perhaps there is something stored away in your own house that you would like to dispose of. Why not make up a little advertisement and send it to us to-day? We will see that it is inserted in the next issue. But whether you are answering one of these little messages or sending in your own, we would suggest that you first read the "rules" at the top of this page:

SALES AND EXCHANGES SERVICE

VOGUE **443 FOURTH AVENUE** **NEW YORK CITY**

Miscellaneous

FOR SALE—Thriving gift shop business, established five years in college city, prosperous middle west district, with fine lake resort branch. Personal reasons compel sacrifice. No. 703-D.

FOR SALE—One Lane Victoria, $100. Station Wagon Durham, $50. Two seated Trap Brewster, $35. Rubber tires and all in good condition. No. 709-D.

FOR SALE—Aeolian Orchestrelle, fourteen stops, with about fifty rolls. Fine mahogany case. All in excellent condition. Low price. Cash. No. 710-D.

FOR SALE—Large hand-carved walnut sideboard. Cost $350—sell $150. Also seven-piece set, ivory white, satin covered, suitable for drawing-room. Sell $125. No. 712-D.

FOR SALE—Beautiful Solid Mahogany Marquetrie Empire Bedroom Suite, double bed, bureau, two chairs. Cost $600. Will sell $200. Also Bird's-eye maple suite. No. 713-D.

FOR RENT—from November 15th or later, for winter season, completely furnished, seven-room house. Linen, silver, bedding, telephone. Close to tourist hotels. St. Augustine, Florida. $1000 for season. References required. No. 715-D.

FOR SALE—Genuine antiques, imported and colonial. All kinds very beautiful furniture, mirrors, screens, pictures, bric-a-brac—wonderful collection. Within motoring distance New York. No. 716-D.

FOR SALE—Antique Mahogany chest of drawers, with small odd-shaped mirror. Very handsome. Price $200. No. 721-D.

TWO hand-embroidered round white linen lunch cloths, size 72 inches, edge, double buttonholed, eyelet and French embroidery. Sent on approval. Reasonable price considered. No. 724-D.

FOR SALE—One handmade set of linens for Trousseau, consisting of fourteen sheets, fourteen pair pillow cases, seventeen scarfs, forty towels, six bath towels, laundry bag, fifty-two piece dinner set, cloth, napkins, etc., one rose point lace bertha. Entire outfit absolutely new. $1500. (No dealers.) No. 727-D.

ACCOMMODATIONS for two or three agreeable persons willing to pay for exclusiveness and comfort in private house in southern Massachusetts town. Every modern convenience and large grounds. No. 736-D.

FOR SALE—Wine red silk velvet suit, original Paquin model. Cost $200—Sell $50. Imported heavy brown cloth tailored suit. Like new. Cost $85—Sell $25. Imported brown duvetyne suit trimmed with wide bands of moleskin fur, very fine. Cost $250—Sell $60. Burgundy afternoon gown, chiffon and charmeuse. Cost $100—Sell $40. All 36 bust, 38 skirt. Perfect condition. Late models. No. 745-D.

TO settle estate, will sell at great sacrifice—collection real laces, dresses, handkerchiefs, fans, collar, cuffs, fichu, table-cloth, napkins, bedspread, pillow-cover, piece of lace $1 a yd. Purchased in Europe. Value $5000—Sell $750, or pieces separately. Furs—mink robe, practically new; mink cape and flat muff, long full ermine cape, $650, or sell separately. Marbles, genuine antique fans, handles of carved ivory (inlaid). Wonderful coral piece for cabinet. Bronze, $500. Sell separately. No. 746-D.

Wanted

WANTED—ORIENTAL ANTIQUE RUGS of various sizes. No dealers. No. 142-B.

WANTED—Lady in Cuba wishes lingerie blouses, evening cape, silk sweater and afternoon and evening gowns. Size 38, waist 28, height 5 ft. 4 in. No. 143-B.

Professional Services

INTELLIGENT single gentleman 40 years old, descendant of nobility, wishes position as private secretary to independent wealthy woman. Speaks several languages. In perfect health. No undesirable habits. New York and East preferred. No. 835-C.

FRENCH teacher, ten years' experience, seeks a pupil—rapid, easy and most practical method, terms moderate. New York and vicinity preferred. Day or evening. No. 836-C.

A GIRL, educated Canadian boarding school, English finishing school, will tutor young children for the winter months. Will overlook outdoor exercise including riding. Best references. No. 837-C.

GRADUATE nurse and masseuse desires position with good family. Care of children or invalid. Would travel. Best references. Ten years' experience. No. 838-C.

POSITION wanted by young lady as private, or social secretary. Good references. No. 839-C.

34th Street **James McCreery & Co.** 5th Avenue

Smart Afternoon and Street Dresses

FOR WOMEN AND MISSES

Style A—Miss' Afternoon Dress of Crepe Meteor; sleeves and overwaist of Georgette Crepe; embroidered in front; all the leading Fall shades. Size 14 to 18 years. *Special* **22.50**

Style B—Miss' Afternoon Dress of Velveteen, with flowered net waist and sleeves; bands of velvet in contrasting color, around waist. Size 14 to 18 years. *Special* **19.75**

Style C—Miss' Afternoon Dress of Satin Striped Plaid Taffeta combined with Georgette Crepe; deep collar embroidered with silk and beads in contrasting colors; lace underwaist. Size 14 to 18 years. *Special* **24.50**

Style D—Woman's Afternoon or Bridge Dress of Accordion Pleated Georgette Crepe over Satin Charmeuse; trimmed with Fitch Opossum. All the desirable colors. *Special* **29.50**

Style E—Woman's Afternoon or Street Dress of Lustrous Satin, double fancy revers, elongated sailor collar and sleeves of Georgette Crepe. All the season's newest colors. *Special* **16.75**

Style F—Woman's New Russian Street Dress of Rich Satin Meteor, trimmed with deep bands of Belgian Coney; the newest colors represented. *Special* **35.00**

Mail Orders will receive prompt attention. All mailable purchases forwarded by Parcel Post free of charge

GIMBEL Furs and Frocks

Hudson Seal Set, $20
(Dyed Muskrat)

Crushed Collar, $10

Small Barrel Muff, $10

Same Set of Nutria, $25; Beaver, $40; Skunk, $35; Natural Raccoon, $23.

FUR FOX SET

Large Animal Scarf, $32.50

Round Fancy Muff, $35

In taupe dyed Fox—also black, natural, red or sable dyed.

Natural Muskrat Automobile Coat, $85

High rolling collar and cuffs of same fur; satin lined throughout.

Hamster Fur Skating Coat, $95

New high roll collar, gauntlet cuffs, pocket tabs and front belt of Hudson Seal (Dyed Muskrat).

Hudson Seal Afternoon Coat, $125.00
(Dyed Muskrat)

Very full flare Coat; Skunk, Sitka Fox or Sable Fox trimmed.

GIMBEL BROTHERS

Broadway and Thirty-third Street, New York

for Skating and Dancing

Junior Girl's Dancing Frock, $15

Of pale blue, pink, Nile green or white chiffon over net; box pleated Empire model—ribbon and chiffon flower trimmed. Sizes 13 to 17 years.

Young Girl's Dancing Dress, $13.75

Rows and rows of chiffon ruffles over net; evening shades of Nile green, pink, blue or white. Sizes 8 to 14 years.

Young Women's Dancing Frock, $30

Draperies of pink, blue or maize tulle over flesh color chiffon cloth; new hip-hoop of wired silvered lace and French rose buds; silvered ribbon bow-knots on skirt. Sizes 14, 16, 18 years.

Copy of Doeuillet Taffeta Evening Gown, $42.50

A quaint basque model in ciel blue, lavender, rose, black or maize taffeta; lace and ribbon bow-knot ornaments.

Copy of Paquin Chiffon Velvet Dinner Gown, $57.50

In Hague blue, American Beauty, African brown, Field Mouse, Blackberry and all black; velvet ribbon, flowers and fur trimming.

GIMBEL BROTHERS

Broadway and Thirty-third Street, New York

Fur-clad and Hatted in the Latest Mode

Coat of Moleskin (copy of a Mauge Model) which yields to the fashionable mandate in its high collar, deep cuffs and broadly-banded skirt and capitulates in favor of smoke-colored Wolf giving the effect of Fox; lined with fancy silk, length, 45 inches. Price, **$475.00**

Round Muff of Wolf.....**25.00**

Coat of Chinchilla Squirrel whose straight lines and flaring skirt emphasize its claims to distinction and the slate-colored Fox with which it is trimmed proclaims it of the latest mode; lined with fancy silk, length, 46 inches. Price, **$575.00**

Coat of white Coney with collar and cuffs of natural Muskrat; lining of white satin; sizes 2 to 4 years. Price, **$35.00**

B. Altman & Co.

Fifth Avenue-Madison Avenue, New York

Thirty-Fourth Street Thirty-Fifth Street

When Winter Sets the Pace

Coat of Hudson Seal (copy of a Georgette Model), the long-waisted lines accentuated in the three rows of Skunk in pointed effect and its smartness well defined in the scarf and deep cuffs of the Skunk; effectively lined. Length, 45 inches. Price, **$425.00**
Round Muff of Skunk..... **25.00**

A flaring Model of Baby Caracul, in black, its smart lines all the more pronounced by the collar, cuffs and deep flounce of Baum Marten Squirrel handsomely marked in stripes. Length, 45 inches. Price, **$675.00**
Round Muff of Squirrel, showing stripes, **55.00**

Coat of Hudson Seal, a full-flared model supremely meeting in its high choker and cuffs of Beaver and its wide Beaver-banded skirt the dictates of a reigning mode. Length, 29 inches.
Price.....**$290.00**

B. Altman & Co.

Fifth Avenue-Madison Avenue, New York

Thirty-fourth Street Thirty-fifth Street

WOMEN'S HUDSON SEAL COAT

Very special

$195.00

WOMEN'S TAILORED SUIT

(Made to Measure)

$87.50

Russian Model Fur Coat, in flare effect, made of Hudson Seal; collar, cuffs, border down front and around bottom of handsome natural skunk - - - - - - - - - - - - *special $195.00*

Muff of Natural Skunk to match border of coat; made in the new barrel shape and finished at ends with satin loops and tiny skunk heads - - - - - - - - - - - - - *special $35.00*

Smart Suit of string color broadcloth, hip length coat, soft effect in front, with belt from sides tied in soft knot at the front; muff collar of fur; tight-fitting sleeves with fur cuffs and close fitting band of fur on bottom of coat. Circular skirt, fitted top, with fullness confined by shaped belt.

Made to order - - - - - - - - - - - - - *special $87.50*

STERN BROTHERS

WEST 42ND STREET WEST 43RD STREET

NEW YORK

Misses' Coat Suit

STYLE A—Blouse model of superior velveteen; coat trimmed with double rows of Hudson seal fur; convertible collar; silk lined and warmly interlined; new model shirred top skirt. Colors: navy blue, brown, green, Burgundy or black. Sizes 14 to 18.

Special $45.00

Misses' Dressy Suit

STYLE B—Of chiffon velvet; collar, cuffs and front of coat elaborately trimmed with Hudson seal fur and ornaments of silk braid and gun metal embroidery; fancy yoke flare skirt. Colors: brown, green or black. Sizes 14, 16 and 18 years.

Special $55.00

A

C

D

B

Misses' Coat Suit

STYLE C—Russian model of chiffon broadcloth, fancy stock collar, cuffs and bottom of coat trimmed with imported seal plush; silk lined and warmly interlined; new model skirt. Colors: navy blue, green, African brown or black. Sizes 14, 16 and 18.

Special $35.00

Misses' Smart Suit

STYLE D—Of chiffon broadcloth, copy of the "Pagliacci" model, box coat effect; collar, cuffs and bottom of coat trimmed with French seal; buttons of fur to match; shirred top flare skirt. Colors: navy blue, brown, Burgundy or black. Sizes 14, 16 and 18.

Special $35.00

STERN BROTHERS

WEST 42ND STREET WEST 43RD STREET

NEW YORK

Furniture and Hangings Have Just as Much Soul and Personality as People

HAVE you had friends who did not get along well together? What would you have given to have a director of "Applied Guests" tell you how to have them all at luncheon, in perfect harmony?

Have you been puzzling over why that Jacobean desk cannot be made to look well alongside the upholstered settee? Did those soft gray hangings disappoint after they were finally installed in the living-room windows? The November House & Garden tells you how to smooth these ruffled dispositions.

MR. CONDÉ NAST is the successful publisher of Vogue and Vanity Fair.

He has purchased House & Garden, and more recently American Homes & Gardens, and has incorporated them into this new magazine.

House & Garden will occupy the same leadership in its field as Vogue and Vanity Fair hold in their respective fields.

This issue features as well, the furnishing and decorating of a home and the garden which adorns it. Suggestions of every phase of home building, decorating and gardening are to be found, in fact, in every issue.

To the lover of a real American home, House & Garden represents that which is newest and most modern in decoration, gardening and TOWN and country life. This is the reason why the November number is the biggest number ever published, and why, for instance, it contains more than twice as many illustrations as any previous issue. This issue, now on the newsstands, surpasses even the standard set by the October or any previous number.

THE keynote in decoration is struck by "Period Styles of the Modern Room," by William Odom, Director in the School of Fine and Applied Arts.

This story having to do with the excellent reproductions of period furniture, now being made in America, is only one of twenty-two articles and departments equally helpful to the home owner.

An Investment of $3 May Show You How to Effect a Saving of $300.00 or even $3000.00 or over

You may have this excellent magazine for a whole year, twelve numbers in all, for $3. Surely this is a good investment, when you consider that $3 invested in House & Garden may save you $300.00 to $3,000.00, or even more, perhaps uselessly spent on furnishings that do not harmonize, on gardening which does not please, or in building which is not practical or useful.

Why not try House & Garden for six months? Fill out the coupon opposite and let us start your subscription with the November number. You will get six issues "crammed full" of all that is new and practical in furnishing, building and gardening.

You need only send the coupon on receipt of which the November issue will be mailed at once. A bill covering the six issues will follow.

Introductory Special Offer to Vogue Readers

House & Garden, 440 Fourth Avenue, New York
Please enter a trial subscription in my name, for the next six issues of House & Garden, beginning with November Number, costing only $1.

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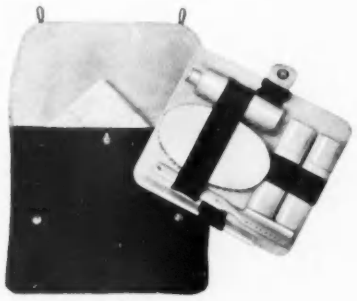

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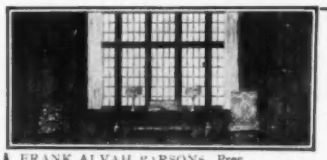

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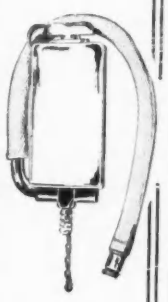

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Beauty Culture—Cont.

NATURA PREPARATIONS: Lily Bulb Lotion, an astringent, makes skin firm, refines the pores. Complexion treatments, $2. Booklet. 461-5th Ave., N. Y. Tel. Murray Hill 6122.

THE DAVIS CHIN SUPPORTER worn while sleeping. Reduces Double Chin, prevents sagging cheek muscles. By mail $1 to $4. Booklet. Cora M. Davis, 30 East 42nd St., N. Y.

KOROZONE Vacuum Cleaner for the face. Removes blackheads, refines large pores, removes wrinkles, bleaches skin. Treatment $2.50. Kora M. Lubin, D.P.S., 2248 B'wy, N. Y. Tel. Sch'y 9056.

CREAM OF PEARLS! Real Parisian beautifier. Gives exquisite pearl-like lustre. Wonderfully improves skin. Splendid for wrinkles. Mail, $1 (sample 10c). G. Richie Co., 42 B'way, N. Y.

NO MATTER HOW GRAY, faded or dye-spoiled your hair may be, I'll restore it perfectly to any desired shade. No charge for private examination & opinion. Valligny, 14 E. 44th St. N. Y.

LILLIAN STILLMAN, 38 West 38th St. Face & Scalp Specialist. Prominent Physicians among her patrons. Hours 12 to 4.30, or by appointment. Phone Greeley 144.

A NEW ROUGE, does not rub or wear off, removed by washing. When used lightly cannot be detected from a natural flush. Only 25c. Bklet. free. Elizabethan Toilet Prep. Co., 1482 Bway, N Y

Blouses

THE GAY SHOP—CHICAGO (Avis Gay, Anne Gay). Designers of exquisite blouses & outing shirts. Hand work only. 1025 Marshall Field Annex Bldg., 25 E. Washington St.

Boas, Feathers, etc.

MME. BLOCK, Willow or Ostrich Plumes made into a French Plume, Novelty Collarette or Boa. Paradise aigrettes cleaned, remodeled. Ostrich fans repaired. 36 W. 34th St., N. Y.

PARADISE, aigrettes, ostrich, branched & cleaned. Mail orders. Feathers dyed latest shades. Manuf. of Novelties. Every Color Feather Works, 103 W. 42nd St., N. Y.

EVERYTHING IN FEATHERS—Old feathers made into beautiful Boas, Plumes, etc. Remarkable line of new feather effects. Prompt mail service. H. Methot, 29 W. 34th St., N. Y.

BOAS, $3.95 to $25. Rich, full, fleecy—well made, light & pliable. Better boas cannot be made. Write for Catalog B. London Feather Co., 21 W. 34th St., N. Y. Boa Headquarters.

Books and Prints

PERSONAL BOOKPLATES make distinctive gifts for booklovers and all who appreciate individuality. Stock designs also supplied. D. W. Stockbridge, 46 Middle St., Lowell, Mass.

FLORIDA SALADS. A beautiful gift book in colors. Delicious dinner, luncheon & bridge salads & salad sandwiches. Leading booksellers or $1 prepaid. Frances B. Harris, Jacksonville, Fla.

Candies

LISTEN TO THIS! Here's sweet news for you from The Biggest, Cleanest Daylight Candy Factory in the world.

WE WILL SEND three one pound boxes of pure, fresh, delicious candies to any address in the U. S. A. by Parcel Post for $1.00.

THINK OF IT! Three different varieties of Loft toothsome sweets, delivered to you by Uncle Sam's Parcel Post.

NO MATTER WHERE YOU LIVE, whether in Brooklyn or San Francisco. Distance is no barrier to this offer.

A DOLLAR PAYS THE BILL! Send today while the offer is fresh in your mind. Address the factory, Loft, 400 Broome St., New York City.

Candies—Cont.

LORD'S DOLLAR CHOCOLATES in 1, 2, 3 and 5 pound boxes delivered post paid anywhere in the United States. $1 per pound. I. F. Lord & Son, 486 Congress St., Portland, Me.

HARVEY'S ANNIE KELLER Chocolates. Home Made—Absolutely pure—so different from the others. Prepd. in U. S. 80c pound. Harvey Candy Shop, Superior, Wis.

JUMBO SALTED NUTS are deliciously fresh. Extra large. Peanuts, 80c lb. Almonds, $1.25 lb. Assorted, $1.10 lb. Prepaid. Viola V. N. Woodruff, 338 B'way, Flushing, N. Y.

Children's Clothes

CHILDREN'S WEAR from infancy to 12 yrs. Garments made to order, smocked and exclusive models. Boys' dresses, 1-6 yrs., specialty. Beebe & Shaddle, 69 W. 46 St. Tel. Bryant 5676.

IMPORTED Hand-Made Smocked **FROCKS.** Sizes 6 months to 15 yrs. Frocks sent on approval; prices reasonable. Cir. showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

BABY GARMENTS. Attractively hand-made, infants to two years. Assortments sent for selection. Send stamp for booklet. Mrs. J. A. McMillan, 303 Ashton Bldg., Grand Rapids, Mich.

DRESSES, Play Frocks, Rompers, Coats, Bonnets, for girls up to 6, and boys up to 4. Complete Baby Outfits. Approval shipments on request. Gebrüder Mosse, 19 W. 45th, N. Y.

DISTINCTIVE APPAREL designed to suit the individual child. Dresses, coats, suits & hats for girls of all ages: boys up to 8. Sketches submitted. Ann Harmon, 10 E. 46th St., N. Y.

GRACE & SIMPLICITY OF LINE, unusual materials, subtle & harmonious color schemes. Inspection of models invited. Samples & estimates furnished. Ann Harmon, 10 E. 46 St., N. Y.

THE BABY'S BAZAAR, 248 Boylston St., Boston. Our fine hand-made layettes include everything a baby will need at birth. Send for layette catalogue.

SMOCKED BABY DRESSES hand made in silk pongee and batiste. Also dolls and dolls' furniture. The Shut-in-Society, 62 E. 34th St., N. Y.

MISS MOORE: Our specialties for Children are absolutely unique. D'Jibba, Robe Innocence, Smocks, Dodo, Jackie & other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston.

VOGUE MODELS A SPECIALTY. Attractive frocks & smocks, sizes 4-12 yrs., made at short notice. School dresses, best linens: $6.50 to $10. Sketches & samples. Box 23, Sta. F., N. Y. P. O.

CAROLINE'S English **SMOCKED FROCKS** Hand-made, beautiful work. Models from 2 to 6 years sent on approval. Other sizes to order. Caroline, 628 Fifth Ave., New York.

Handmade **"TOTO" CAPS** for infants. Most becoming to boys. White silk knit, fluffy pompon. $1.50 p'pd. Sketch sent. Myria Spalding, 426 Ingram St., Mt. Wash., Pittsburgh.

FINEST Handmade Layette, correct, simple, dainty & elegant. A beautiful, complete Layette, small amount handwork, $35; and one very simple for $10. Elizabeth C. Leay, Rockford, Ill.

THE LITTLE QUEEN, INC. Gowns, Suits, and Frocks for young ladies and children, with hats to match; designed and created by us. 56 W. 46th St., N. Y.

FLEUR DE LIS—K. Johnson, Prop. 1311 Astor St., Chicago. Our permanent new home. Infants' hand made layettes. All accessories. Nursery supplies.

China

REAL ROYAL COPENHAGEN BLUE. Complete Dinner Service 100 pieces $75. Luncheon Service 35 Pieces $30. Shipment prepaid. Royal Copenhagen Porcelain, 256 Fifth Ave., N. Y.

Cigarettes

FROM THE ORIENT—Harem Ruby Perfum'd Turkish Cigarettes; Flor de Shiraz, $1 Box. Ambree, 50c Box. Plain Turkish Cigarette 25c. Box. Viscomtesse Alma Surok, 500 5th Ave., N. Y.

Cigarettes—Cont.

"THE LONDON BLEND" CIGARETTE. Smoked in all the leading clubs on its merit. Send $2 for Trial 100. Plain or Cork Tip. 131 East 23rd Street, N. Y.

HAIDEE PERFUMED CIGARETTE—Ornamental Boudoir Box; gold tips. Real Turkish tobacco, delicately scented. Send $1.25 for 50, to Chalkiadi & Co., 503 Fifth Ave., N. Y.

Cleaning and Dyeing

KNICKERBOCKER CLEANING CO. High-class cleaners and dyers of New York. Main office, 402 East 31st St., Murray Hill 6618. Branch offices, telephone connections.

LEWANDOS CLEANERS and DYERS New York Shops 348 Madison Avenue 801 Madison Avenue Violet Shop, 21 East 48th Street

LEWANDOS, 75 N. Pearl St., Albany 1633 Chestnut Street, Philadelphia 1118 G Street N. W. Washington New Haven Bridgeport Waterbury Hartford

LEWANDOS: Providence, Newport, Fall River, Fitchburg, Springfield, Worcester, Salem, Lynn, Lowell, Portland, Cambridge, Brookline, Roxbury, Waltham, Watertown, Malden, Dorcester.

LEWANDOS Boston Shops 17 Temple Place 284 Boylston Street 248 Huntington Avenue Cleaners and Dyers

Chiropody

DR. E. N. COGSWELL, Surgeon Chiropodist. Foot Tonic to use after the dance, $1. Foot Ointment, 50c. Toilet Powder, 25c. Expert manicuring, 501 Fifth Ave., New York.

Corsets

MME. S. SCHWARTZ Corsetiere. 11 East 47th Street, New York. Telephone 1552 Murray Hill.

MME. ROSE LILLI, Corsetiere Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

GOSSARD FRONTLACED CORSETS Fitted by experienced corsetieres, $2 up; retail only. Brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Ave., at 34th St., N. Y.

MME. BARCLAY MODART FRONT-LACE Corsets. 553 Fifth Avenue, New York. Tel. 4474 M. H.—Also (See Modart Display ad.)

PEETZ FRONT LACE CORSET. "The Highest Art in Corseting." Ready to wear, custom made. $5.50 to $35. Corsets made to order in 24 hours. 45 W. 37 St., N. Y. Tel. Greeley 4786.

GOODWIN. Corsets of every description. Ready to wear from $5; and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Murray Hill.

THE GILLETTE CORSET—Custom made. Originated in Paris, but made in U. S. A., sold by exclusive representatives only. Write for particulars. The Gillette Co., 500-5th Ave., N. Y.

BERTHE MAY'S MATERNITY CORSET Special for purpose. Dress as usual. Uninterrupted comfort. Mail orders. Write for Booklet 29, or call at 10 East 46th Street, New York.

ZUGSCHWERT—Good Corsets. Have a corset made for your particular requirements. We are experienced originators and designers. 404 Tower Bldg., Chicago.

SOMETHING NEW "The Elenor" Corsets—Models for all sizes. Measurement blank on request. Elenor M. Young, 9 West 98th St., N. Y. C.

LOUISE GREENWOOD, Corsetiere, 500-5th Ave., N. Y. (4th fl.), Bryant 5121. Made to Order & Ready to Wear. Prices most reasonable. Corsets copied, repaired. Measurement blank on request.

GROSSMAN—CORSETIERE. French corsets copied exactly. 2 West 47th St., N. Y. Tel. Bryant 2060

COMFO SURGICAL CORSET eliminates bandages. Recommended by physicians. Any other style made to order. $8.50 to $35. Eleonora Wallstein, 3 W. 122 St., N. Y. (Harlem 284.)

Corset Hospital

ALONSO'S CORSET HOSPITAL 500 Fifth Av., N. Y., cor. 42d St. Corsets cleaned, repaired, or altered. Exact or modified copies of foreign or domestic corsets. Moderate cost.

Cross-stitch Patterns

NEW, QUAINT, UNIQUE SET of cross-stitch patterns. 4 sheets, 80c. Special prices to shops. Exclusive and individual designs to order. Edith Allen Hall, Stamford, Conn.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Cross-Stitch Patterns—Cont.

FINE OLD CROSS-STITCH PATTERNS Taken from samplers. Also other sets, new patterns. Send for circular. Minnie Morgan Williams, 238 Longmeadow St., Springfield, Mass.

Damaged Garments Rewoven

NATIONAL TEXTILE WEAVING CO.
752 Broadway, N. Y., No branches, Established 1906. Stoppage—Reweaving
Don't discard your clothing.

If damaged by moths, cuts, tears, or burns. We reweave damages so that they are invisible.
A trial will make you a convert to our system.

Dancing

ALVIENE, Ballet Master, late Grand Opera, Paris, Milan, New York, etc. Authority on Modern dances, Dramatic & Classic dances. 225 W. 57th St., Tel. Col. 4732.

THE A. ALBERT SAATO Academies of Dancing. Broadway, 86th-87th Sts., N. Y. The dances of today. Taught privately or in class. Booklet sent. Tel. 6435 Schuyler.

CHICAGO'S Representative Teacher, William Crockett Ferrin—Newest Dances, Stage & Ballroom, Ballet & Aesthetic Dept. under Hazel Sharp, Perrin Hall, Auditorium Bldg. Tel. Wabash 3297.

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School, personally teaches interpretive, Simplified, Classic, National and Standardized Ballroom Dances. 7 W. 42d St., N. Y. C.

NORMAL COURSE—MODERN DANCES. There is an ever-growing demand for capable modern dance teachers. Our course prepares you for paying positions. Direct supervision of

MR. G. HEPBURN WILSON, M. B., American Authority on Modern Dances. Write, phone or call Fifth Ave., N. Y., Thorley Bldg., N. W. cor. 46th St., Bryant 6321, for rates.

BOURNIQUES: Chicago, 624 So. Michigan Avenue adjoining Blackstone Hotel. Modern Dances. Known far and wide for excellence and permanence of its standards. Teachers' course.

NEWEST AND MOST POPULAR DANCES. Modern, Classical, personally taught by J. Dimant, late principal Imperial School, Petrograd, Russia. 19 E. 49th St., Tel. 7468 Plaza.

CASTLE SCHOOL OF DANCING. Classes & private lessons. Normal Course throughout year. All latest Ball Room dances. Evelyn Hubbell, 24 E. 46th St., N. Y. (Catalogues.)

RUSSIAN & INTERPRETIVE DANCING by expert teachers. Alice Hollister Clarke, Ida Lenggenhagen for Eurhythmics. Catalogues on request. Manager, 24 E. 46th Street, N. Y.

THE OSCAR DURYEA SCHOOLS. 47 West 72nd St., 555 & 557 West 182nd St., N. Y. C. Tuition in Aesthetics, Modern Dances, Deportment.

MISS ROSETTA O'NEILL announces the opening of a new studio for dancing at 766 Madison Avenue, N. Y. C. Discerning parents will appreciate the unique charm of

Miss O'Neill's School
where their children are
taught dancing privately
or in small groups.

Her classes continue in New Rochelle and Greenwich. 766 Madison Avenue & 2 Prospect Street, New Rochelle. Telephones, Plaza 3290; New Rochelle, 197

LOUISE MORGAN'S STUDIOS are now located at 251 West End Ave., nr. 72nd Street. Private and class instruction in Modern, Artistic and Interpretive Dancing.

MANSFIELD STUDIOS. Est. 1904. 33 W. 44th St., N.Y. Bry.4674. All dances taught privately. Lessons en group & class. Children's class Sat. A. M. Terms reasonable. Circulars.

HAZEL WOOD. AESTHETIC & SOCIAL Dancing. Pupil of Ruth St. Denis. Graduate of the Vernon Castle School of Dancing Studio. 220 Madison Ave. Tel. Murray Hill 427.

Decorating and Furnishing

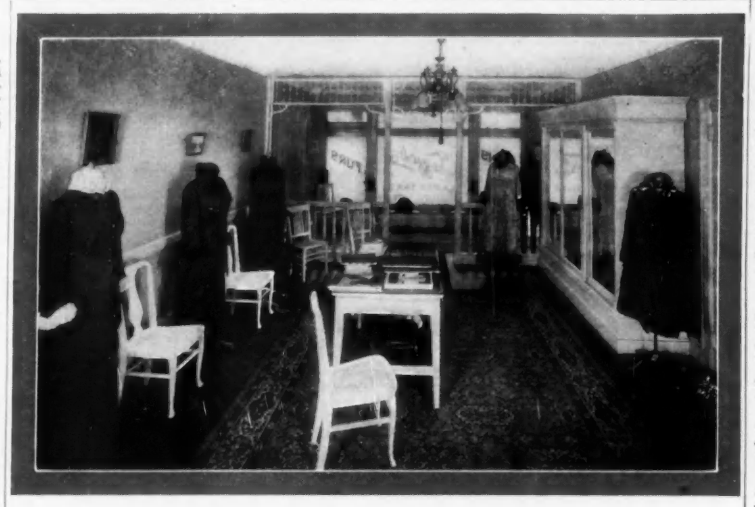
MRS. BARNEWALL, 19 E. 48th St., N. Y. C. Antique Italian furniture at reasonable prices. Exclusive Imported Linens. Murray Hill 8317.

MISS SWORDS, INC., Interior furnishes, chintzes, mantels, wallpapers, Italian pottery, antique fixtures for electricity, lamps & shades. Miss Swords & Miss Sparks, 18 E. 48th St., N.Y.

HOMES FURNISHED with individuality. Unusual chintzes, Sunfast stuffs, rare silks. Lamps, painted furniture; exquisite novelties to order. Graham & Little, 8 E. 37th St., N.Y.M.H. 6325.

GRAHAM & LITTLE, formerly Mastick & Graham, announce the change of firm name. Their advertisement appeared as Mastick & Little in the Oct. 15th Vogue.

FINE IMPORTED CLOCKS Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 12 W. 45 St., N. Y.



HE DIDN'T BELIEVE IN CLASSIFIED ADVERTISING

When Mr. Tuzzoli decided that Italy did not hold much in the way of a future for him he lost no time in setting sail for the United States.

Mr. Tuzzoli is by trade and nature a tailor. And second only to his ability in this line, is his born business sense. He is a great believer in advertising. Until last spring he had used many other magazines but for some reason or other the results were not what he expected.

It was with considerable reluctance therefore that he was persuaded to try the Shoppers' & Buyers' Guide of Vogue, a few months ago. Classified advertising appeared to him as an unusually successful method of throwing away one's money. His opinion has changed in six months. Read this letter we received from him the other day:

TELEPHONE - 4740 BRYANT

J. Tuzzoli
TAILORED GOWNS
HABITS AND FURS

15 W 45TH STREET
NEW YORK

The Vogue Company
443 Fourth Avenue
New York City

Gentlemen:

I think you would like to hear how my advertisement in the Shoppers' & Buyers' Guide has resulted.

In six months I have had orders amounting to between five and six hundred dollars. I cannot tell you how surprised I was at these results, for the most I expected was to cover the cost of the ad A little while after my ad. appeared I received three letters in one mail from Vogue readers.

I also received a great many inquiries from Vogue readers in the South and West. There does not seem to be any place in the United States that is not reached by Vogue.

Yours very truly,

J. Tuzzoli

It is the exception to find an advertiser in the Shoppers' & Buyers' Guide whose advertising does not bring surprising results. And the explanation lies in the confidence that Vogue readers have in this directory of New York's worth while shops.

Decorating and Furnishing
(Continued)

WARD & ROME. Painted furniture designed for country houses, unusual screens, desk sets, parchment and Chinese lacquered lamp shades. 132 E. 47th St., N. Y. Tel. Murray Hill 1305.

CURTAINS, MEXICAN HAND DRAWN Scrim & Marquisette curtains. Many pleasing & effective designs, moderate prices. Send for booklet. The Pilgrim, 10 Tremont St., Boston, Mass.

MILDRED RICHARDSON KELLY. Consult the decorator concerning the furnishing of your home. Suggestions for living rooms, play rooms, men's rooms. 42 W. 39th St., N. Y. C.

AMY FERRIS 6 East 37th Street, N. Y.
Wallpapers, Hangings
Rugs and Furniture
Original Designs in Lamp Shades.

THE "PAINTED ROOM" is full of Christmas objects—painted bedroom furniture, odd stools, cabinets, chintzes, electric wall brackets, novel electric screens, candlesticks, etc.

IN THE SAMPLE HOME
at 3 East 52nd Street
New York City
The MacBride Atelier, Decoration of Interiors.

MISS McBURNEY & MISS UNDERWOOD
Houses & apartments artistically treated.
Interior decorations, modern and classic.
42 West 39th St., N. Y. Tel. Greeley 2808.

CURTAIN MATERIALS by the yard. Voiles, Marquisettes 15c to 35c. Batistes 50c. Fine Lace Nets 45c to $1. English Velvets $1.45 & $2.25, booklets 10c. F. R. Aldrich, 452-5th Av., N. Y.

MARY LOUISE COLEMAN, CHICAGO—Studio 1035 Fine Arts Bldg. Decorated furniture, wall paper, draperies, window shades of Eng. glazed chintz, orig. lamp designs & shades.

JAYNE HOME FURNISHER
Metal bed enameled and decorated $15.
Hand-painted chairs $3.50 up. Illustrations.
2146 Broadway, N. Y. Tel. Schuyler 3746.

NOUVEAUTÉS. Shop of distinction and quality. Interior decorations a specialty. Artistic designs in furniture, rugs and hangings in any color schemes. 238 Delaware Ave., Buffalo, N. Y.

INTERIOR DECORATIONS of the unusual sort. Dining room appointments one of our features. Artistic gifts; Circular. Interior Craft Studios, 625 Clyde St., Pittsburgh, Pa.

TOWN AND COUNTRY STUDIO. Specialize in nursery furniture, unusual and artistic fabrics, wall papers, table decorations, candlesticks and toys. 22 E. 45th St., N. Y. C.

WEAVING & DYEING Specialties. Hand-dyed scarfs, curtains & hangings. Cotton or silk materials. Orig. effects. Orders solicited. Studio of Butterfly Textiles, 519 N. Charles St., Balt., Md.

H. HANLEY PARKER. Decoration solved psychologically. Your environment and individuality brought into harmony. **Consultation** by appointment. 1710 Chestnut St., Phila., Pa.

ORIENTAL RUGS direct from Wholesale Warehouses, with reliable guarantee. T. E. Whitbread, 501 5th Ave., N.Y. (form. with Kent-Costikyan, Costikyan & Co., J. K. Munford.)

Consult the **FAYETTE BARNUM STUDIO** for original hand block-printed designs for Costumes, Home Furnishings, Pageants & Private Theatricals. 176 Madison Ave., N. Y.

ORIENTAL RUGS should be bought thru an expert, direct from wholesale warerooms. O. S. Berberyan, 507 5th Ave., N. Y. (Form. at Constantinople & Egypt; late with Kent-Costikyan)

Delicacies

MANSION COFFEE Special Blend—72 cups of the lb., 30c. Delicious flavor; 5 lbs. delivered free; satisfaction assured or money refunded. Alice Foote MacDougall, 138 Front St., N. Y. C.

RARE and **DELICIOUS** fruit marmalades & conserves, 11-oz. glass jar, 50c. Sun-dried cherries, 11-oz., 75c. Martha Campbell, 19 W. Western Ave., Muskegon, Mich.

CARDANI'S ICE CREAMS, Fancy Ices, Dainty Salads and Entrees can be ordered at all Cushman stores or at Main office. Sixth Ave., at 53rd St., Tel. Circle 205, 1571, 1572

ROYAL BLACK Fruit Cake. Finest imported candied fruits, citron, nuts, etc. 2 lbs., $1.60. Royal Plum Pudding, 2 lbs., $1. All ppd. Hoenshel & Emery, Dept. E., Lincoln, Neb.

1—CASTLE HOUSE, CLUB DE VINGT, Cafe Voisin, Virginia Tea Room and seven thousand homes demand our Teas, Coffees and

2—CAMP FIRE GIRL COCOA. 25c a box. Splendid for making fudge on account of the high percentage of Cocoa Butter. Lotos Tea Concern, Inc., 57th St. & Lex. Ave., N. Y. C.

MINT LEAVES GLACÉE. Try them in whipped cream, ice cream, and icings and any drinks. Also Rose and Violet leaves. In tins, 25c & 50c. Parfumerie Riviera, 450 5th Ave., N. Y.

VIENNESE ALMONDS, a delicious new sweet prepared after an old Austrian recipe by "Stephanie." One dollar the pound postpaid. Address "Stephanie," Detroit, Michigan.

TEA OF THE MANDARINS. Extra curio copy Formosa; choicest pickings from the Imperial gardens. ½lb. tin $2 postpaid. Quantity limited. The Anglo-Ceylon Co., San Francisco

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Diamonds

HIGHEST PRICES paid in immediate cash remittances for diamonds, pearls and all valuable pieces of jewelry.
Walter & Co., 182 B'way, New York. Est. 1891.

Dolls

DOLLS' CLOTHES. Made complete or basted so children can finish. Special, up-to-date Corduroy Sport Coat & Hat. Correspondence solicited. Miss Robertson, The Doll House, Somerville, Mass.

JENNY WREN—Dolls' Dressmaker. Dolls, Toys and Fancy Goods.
Dolls dressed for Christmas.
The Doll House, East Gloucester, Mass.

PAPER DOLLS, Hand-painted. Singly or in sets. "The Fairchild Family" & other book favorites. Catalog on request. Miss McJilton, 162 South 2nd Ave., Mt. Vernon, N. Y.

Dress Shields

"EVER READY" Ventilated Dress Shields soft, light, cool. Guaranteed. Just slip on. No pins, no buckles. All sizes 50c prepaid. Benedict Co., 591 Mission St., San Francisco.

Educational

"COSTUME DESIGN" by correspondence course. "Parisian Method." Design for the trade. Dress and Hat ideas sold. Brown's Studio, 1290 Sutter St., San Francisco, Cal.

HUNDREDS OF LADIES in New York drive their own automobiles. They were taught how, at The Stewart Auto School, 225 W. 57th St., N. Y. C. Full course $55. Booklet.

THE ALBERTI SCHOOL of expression, Carnegie Hall, N. Y. City. All branches under Specialists, who will prepare you for the Stage, or for Teaching. Personal Culture. Circular.

DRAMATIC, EXPRESSIVE ARTS, Photo-Play, Classic Dance Arts & School of Opera. Catalog, mentioning study desired. Alviene School of 7 Arts, 225 W. 57 St., N. Y. Tel. Col. 4732.

DRESSMAKING—MILLINERY taught. Day & evening school. Chartered under Regents. Established 1876. Hats and patterns sold. Catalogues. McDowell School, 25 W. 35th St., N. Y.

SCIENTIFIC BEAUTY culture taught by specialist. Course offers good compensation for ladies desiring select profession. Bklet. Tuition moderate. Elizabethan School, 1482 B'way, N. Y.

Electrical Household Appliances

BOHN ELECTRIC SHOP—all electrical work for the home. We make a specialty of wiring houses. Also, vacuum cleaners & latest electrical heating & cooking devices. 820 6th Ave., N. Y. C.

Embroidery

EMMA LOUISE ART SHOP
Write for new 1916 catalogue free, of art needlework and novelties.
Emma Louise Art Shop, Belmar, N. J., Dept. D.

WINGENDORFF EMBROIDERIES
Special attention given to Trousseaux. Monograms in drawn work, a Specialty.
718 Amsterdam Ave., 731 Lexington Ave., N. Y.

CROSS-STITCH EMBROIDERY; Unusual stamped & commenced pieces on approval. Bedspreads stamped. Beads & embroidery materials. No catalogue. Hurm, 277 Fifth Ave., N. Y.

"ARACNE" Studio of Italian Needlework. Novel and orig. gifts in light & heavy Italian linens with Etruscan Embroidery, also Italian Laces. Embr'd towels. Catalog. 392-5th Av. N. Y.

EMBROIDERY, FILET AND CLUNY
Lace—Private and class instruction by a graduate of St. Gall's School of Fine Arts. Reasonable charges. Mrs. A. S. Jerwan, 21 Convent Av., N. Y.

HARRIET WEBB, Boulevard, Massachusetts. Child's stamped Miss Muffet bib and tray cloth 75c. Mother Goose apron 75c (state age). Bunny bean bag 25c. Cotton included.

UNEXCELLED TRANSFER DESIGNS. For touches of hand embroidery on gowns, blouses & lingerie, braiding, motifs, banding. Catalog. Kaumagraph Co., 211 W. 38th St., N. Y.

Employment Agencies

MISS BRINKLEY, 507 Fifth Ave., N. Y., Tel. 2414 Murray Hill. Housekeepers, governesses, nurses & household servants. Houses opened & renovated under our personal supervision.

MISS SHEA'S Employment Agency, 30 E. 42d St. The 42d St. Building. Supplies first-class servants, male and female, in all capacities for city & country. References carefully investigated.

MRS. TABER
Agency for Efficient Servants.
Tel. 4961 Plaza.
773 Lexington Ave., N. Y.

Employment Agencies
(Continued)

MISS G. H. WHITE, agency, 7 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

THE SOCIAL SECRETARIES INC.
Servants of all kinds & nationalities.
Tel. 7947 Plaza.
5 West 58th St., N. Y.

MISS HEDLUND, Tel. 8345 Plaza. Select Employment Agency of all Nationalities. 15 W. 58th St., New York. Near 5th Ave. Personal Interest Assured.

MRS. EMILY E. MASON
of London and New York. For efficient servants, male and female, call, write, or telephone Bryant 5633. 131 W. 42d St., N. Y.

Entertainment

MABEL POILLON—Orig. Entertainments. Pageants directed. Children's parties. Plays rehearsed. Costumes provided. Water Witch Club, Highlands, N. J. Tel. Highlands 1270.

CARDANI'S CATERING for all occasions is distinctive. Estimates for weddings, receptions & bridge parties furnished on request. Cardani, 6 Ave. at 53 St., N. Y. Tel. Circle 205, 1571, 1572.

Fall Attractions

BOWLING, POCKET BILLIARDS, Roller Skating. Best equipped in the city. Refined environment, for Ladies and Gentlemen. Grand Central Palace, Lexington Ave., use 46th St. ent.

MODERN DANCES THOROUGHLY taught 25c half hour lesson, private instructor; 50c half hour lesson, private room, private instructor. Dancing Carnival, Lex'g'n Ave., 46th St. ent.

FREE TAXICAB SERVICE to Dancing Carnival. Phone 8610 Murray Hill. Will send for you between 4th and 50th Streets, free of charge. Open afternoons and evenings.

Fall Openings

FAYE HALL—315 FIFTH AVE., N. Y.
Announces her display of hats from Paris; also original designs. Exclusive trade built on recommendation of my customers.

EDITH AMBROISE, 353-5th Ave., N. Y. "Billings Court"—opposite Waldorf—Exclusive Hats for Gentlewomen. Also attractive models for debutantes. Entrance on 34th Street.

Fancy Dress and Costumes

MAURICE HERRMANN, costumer to the most celebrated artists. Exclu. costumes for hire, sale, or to order. Accurate historical costumes a specialty. 166 W. 48th St., N. Y. Bry't 1250.

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Costumers to the Smart Set. Exclusive designs to order. For Sale or Rent. 109 W. 48th St., N. Y. Tel. Bryant 2548.

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Our gowns, either ready made or to order, have individuality. 110 West 45th St., New York City. Tel. Bryant 4764.

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BEST QUALITY CUT FLOWERS or Plants—Art Combinations. Shipped everywhere. Excellent service to Vogue patrons in past years recommends Max Schling, 22 W. 59th St., N. Y.

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The most progressive florist in New York, can fill any order.
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ANYONE CAN SELL FLOWERS!
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Established 1872.

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Florists—Cont.

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USED EXTENSIVELY in social & professional circles. An invigorating & healthful adjunct to the bath. $3-$5 postpaid. Address E. Bishop, 133 East 56th St., New York.

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HAVE YOU SEEN "KUDDLES"? Ask for "Kuddles" the Bedtime Dolly for baby. A Good Luck Mascot for the college girl. At gift shops, 65c, or write Jane Gray, 2 E. 23d St., N. Y.

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LEAVEN'S FURNITURE. Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators, or Wm. Leavens & Co., Mfrs.—Finishers, Boston.

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Garments to order or ready made.
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Furs that are reliable.
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FUR LINED & AUTO COATS repaired by specialists. New cloth shells for fur lined coats. Moderate prices. Tanzer Fur Coat Co., 20 West 30th St., N. Y. Tel. Md. Sq. 5446.

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Made to Order

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Made from your own material.
Unusual Remodeling. Reasonable prices.
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UTILIZE your old Gowns and have Mme. Rose rebuild them into stunning creations? Bring or send your material to us to be made up. We do such an enormous business

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A classified list of business concerns which we recommend to the patronage of our readers

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Made to Order

OUR CUSTOMERS RECOMMEND US Attractive Fall & Winter styles at reasonable prices. We know that we can please you. Mme. Emelie, 184 W. 80th St., N. Y. Tel. Sch. 9031.

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KATHARIN CASEY Gowns for All Occasions. Fancy Tailoring. Remodeling also done. 36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

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TAFEL, 44th ST., opp. Astor Hotel, N. Y. Gowns that are "different," made on short notice for all occasions. Our designers will co-operate with you. Prices moderate.

THE MENDING SHOP—Now is the time to have your gowns and suits remodeled (I remake a gown completely) into this season's best style. Shop waists and gowns refitted.

THE MENDING SHOP—Suits cleaned and pressed. Dept. for mending, reweaving and darning. H. Redding Coughlin, 17 E. 48th St., N. Y. Tel. Murray Hill 5062.

CREATORS OF FASHION. The distinguished note in dress. Exclusive models. Special rates to theatrical people. Mme. Hammer, 129 W. 45th Street, Tel. Bryant 2471.

HANNAH GILKES does dressmaking by mail. Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given. 60 West 10th St., New York City.

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SMART FRENCH GOWNS—created for all occasions. Estimate, dresses or your own material used. Prices Moderate. Elsie Wagner, 101 W. 91st St., N. Y. (River 929.)

PERFECT Dressmaking in Your Home. With 15 years' experience as fitter & designer in my own establishment I can guarantee perfect fittings. $5 a day. Harriette, 400 W. 152, N. Y.

RENAULT—20 West 47th St., N. Y. C. Imported models copied or especially designed gowns & evening coats to order from fitted linings. References.

THE DERNIER CRI. Hand painted chiffon for blouses, negligees, gowns & hangings—exquisite colors. Tinted sketches from Miss Claire Lozier, 601 Madison Ave., N. Y.

ELIZABETH—4304 Grand Blvd. Chicago, will make to measure; street dress $20.00; evening gown $20.00; blouses $10.00 to $15.00. Original sketches by mail.

MME. V. NOEL, PARISIAN IMPORTER, specialty is to make gowns and suits—always most becoming and smart. Mme. V. Noël, Importer, 16 W. 45th St., N. Y.

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Ready to Wear

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Gowns and Waists—Cont.
Ready to Wear

THE $18.50 GOWN: Serge models for street; silk and novelty materials for afternoon and evening. Blouses $4.75 up. Remodeling. Brown-Allison & McCullough, 76 W. 48 St., Tel. Bry. 753.

WHITE, 46 WEST 46TH STREET. Individual—Exclusive Gowns from $25 to $200 Blouses from $5 to $50. Hats from $10 up.

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CHRISTMAS CARDS that are different. Engraved: beautiful sentiments; inexpensive Gifts. Send for our free catalog. "Pleasant Pages." Little Art Shop, 1421 F. St., N. W., Wash., D. C.

PERSONAL GREETING CARDS. Many beautiful engraved designs to select from. Send for our Xmas catalog, "Pleasant Pages." Little Art Shop, 1421 F. St., N. W. Washington, D. C.

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THE methods of reducing weight are many and varied. Miss Frye, however, employs the Thermo-Electric System, Swedish massage and gymnastics in her treatment.

A trained nurse with long experience, she became interested in the Thermo-Electric System when it originated in Germany. She began her practice in New York and through the advice of a friend advertised in the Shoppers' & Buyers' Guide.

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Ready to Wear

PRICES NEW TO FIFTH AVE. We invite your personal inspection of our display of the most authentic winter models in gowns for afternoon & evening wear. Copies of

FRENCH MODELS from $18.50 to $35.00. Unusual value in Chiffon velvet evening wraps trimmed with fur $59.00 up. Catalog. Arthur Lindau, 500 Fifth Ave., N. Y.

FIFTH AVE. STYLES, quality and workmanship in gowns, suits, dresses, coats and furs, at 6th Ave. prices; means 50c on the $1. Mail orders. Auerbach, 745-6th Ave., n'r 42d, N. Y.

MARJORIE WORTH & RUTH ROBERTS Hats, Gowns, Blouses. 12 East 48th Street, New York. Telephone Murray Hill 6521.

GOWNS—Sample suits, waists, dresses, and skirts to order and ready to wear; manufacturer's prices. A. Christal, 50 W. 33rd Street, N. Y. Telephone-Madison Square 3187.

"THE SHOP OF BLACK." Gowns, Blouses and Millinery. Also Mourning Accessories. Telephone Riverside 2696. Calder & Co., 2643 B'way, bet. 100th & 101st Sts., N. Y.

MAISON JEANETTE—46 W. 33rd St. Special Crepe de Chine and Taffeta Waist $2.95; copies of French models all staple colors, sizes 32 to 46. Mail orders filled promptly.

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MAISON IRVING, 366 Fifth Avenue., N. Y. Will send leaflets of suits, gowns or coats, cut on distinctive and exclusive lines. "Just a little different from the others."

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(Continued)

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FAVORITE AMATEUR PHOTOGRAPHS, hand-colored, enlarged, framel. Place cards. Luncheons, dinners arranged. Corr s. solicited. Talwon is my name. Box 594, Tarrytown, N. Y.

15 ASSORTED hand-painted Xmas cards and calendars, characteristically original, $2. Water-color greeting cards $1.50 dozen. Sample 10c. Marian Williams, Box 707, Rochester, N. Y.

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COPLEY CRAFT Christmas Cards on approval. Hand-colored on imported, deckle-edged stock. Both words and designs distinctive. Jessie H. McNicol, 18 Huntington Ave., Boston.

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DAINTY CHRISTMAS greeting cards, die-stamped in colors. Exquisite designs, appropriate "sentiments." 10 for 25c. Envelopes. Celebrity Art., 36 Columbus Ave., Boston, Mass.

THE ANNE ABBOTT Hand Illumined Christmas, Birthday & Friendship Cards. Envelope of 12, carefully chosen, sent on receipt of $1. Studio, Carnegie Hall, New York.

PERSONAL SERVICE is the keynote of the shops advertising in this convenient Guide.

Greeting and Place Cards
(Continued)

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YOU MAY PLAN TO EXERCISE Regularly—Recreation Center, Y. W. C. A., 21 W. 44 St. Day & Evening Gym Classes, Swimming. Fall term Oct. 4. Tel. Bryant 7353.

MEDICAL GYMNASTICS and massage at ladies' residences by Swedish graduate masseuse Miss Larson, Tel. 3480 Riverside.

CORRECTIVE and General Gymnastics Studio or home Louise Arthur, 150 E. 35th St., N. Y. Telephone—Murray Hill 3493.

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MRS. P. MORGAN. Fine human hair goods. Invisible transformations, switches, etc. Hair-dressing. Marcel waving, face and scalp massage. 846½ 6th Ave., near 48th St., N.Y. Bryant 2671.

HARMLESS TONIC for Restoring Color to gray hair. Not instantaneous, but gradually gives the gray hair its natural color. $1 per bot. Mrs. MacHale, 420 Boylston St., Boston, Mass.

EYE-LASH & EYE-BROW GROWER Absolutely grows hair and harmless to the eye. Results assured. Send for circular. Price, $1.00. Mrs. MacHale, 420 Boylston St., Boston, Mass.

DON'T LET GREY HAIR banish you from society & business. I'll tell you how to restore youthful, natural color. Call or write. L. Pierre Valligny, 14 E. 44th St., New York.

LEHNERT & HUTLI, formerly "Lehnert & Alexander," announce their removal to their New Quarters at 13 E. 49th St., N. Y. C. Phone Plaza 4658.

EVERY CONVENIENCE FOR COMFORT is here provided for their select clientele. Lehnert & Hutli 13 E. 49th St., N. Y. C. Phone Plaza 4658.

GRAY HAIR BANISHED—Henna D'Oreal, a new French discovery, will restore faded or bleached hair to its original natural shade. Price pp. $1.10. B. Paul, 38 W. 38th St., N. Y.

HAIR GOODS—The new Fall hats mean new styles in hair-dressing. We are showing the new modes in switches, transformations, etc. Dultz & Costello, 16 W. 47th St., N. Y.

A CONSERVATIVE SHOP, handling finest grade hair goods, which will appeal to ladies of fastidious taste. M. Joseph, 1 W. 34th St., N.Y. Century Bldg. (opp. Waldorf Ast.) Greeley 1819.

H. H. SPECIALTIES. Pin Curls, Bangs & Fringes made from natural wavy hair (water curl) $1 set. Submit shade by sample. Mail orders given individual attention. 240 W. 116 St., N. Y.

CLUZELLE BROS., Fashionable Hair Goods. Hair Dressing—Hair Dyeing—Massaging. Manicuring, facial & scalp treatment. Feather-weight Transfor. Specialty. 12-14 W. 37 St., N.Y.

ADA DANBY, 379 FIFTH AVE. Shampooing—Hairdressing. Our method of drying hair by hand will suit you. Try our hair-dresser who studies every individual.

Hair & Scalp Treatment

SCALP SPECIALIST—Miss Taylor's treatment consists of massaging scalp, neck and spine, simple, nourishing hair tonics. 331 Mad. Ave., N.Y. Tel. 7393 M. Hill (also Greenwich, Conn.)

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "Y" "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 509-5th Ave., N.Y.

POMADE HAIR GROWER will fill in the bald spots on your temples and thicken poor, weak hair; $1 per jar. Trial size 25c. Henna Specialties Co., 509-5th Ave., N. Y.

THE OGILVIE SISTERS & Henna Specialties Co. now at 509-5th Ave. announce the removal of their offices to more commodious quarters at 505-5th Ave., Suite 1005-6.

HAIR DYED OR TREATED with our Oriental Coloura. Successfully used for 30 yrs. Free from coal tar analine poisons. Nature's own coloring. Made to match any shade.

Send sample of hair. Hair & Its Care—the perplexing problem that we have solved. Get our booklet. Est. 40 yrs. Spiro, 26 West 38th St., N. Y.

NATURA METHOD of treating hair and scalp insures a healthy condition. Individual shampoos & tonics applied. Satisfaction guaranteed. Booklet. 461 5th Ave., N. Y. (M. H. 6122.)

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A classified list of business concerns which we recommend to the patronage of our readers

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(Continued)

BEAUTY OF FACE AND HAIR preserved by the use of Monona Creams & Hair Tonic. "The Best Ever." Write me for sample and details. Ella White Courtney, Madison, Wis.

MEDICATED SHAMPOO. Dandruff, falling hair & baldness treated by specialists. Zuleeka Cirat Sulphur Dandruff cure, pp. $1. Eurelle, B'way & 72d St., N. Y. Tel. Col. 9037.

MADAME LOUISE takes pleasure in announcing to her valued patrons that she is now with C. Nestlé Co., 657-9 Fifth Avenue, New York.

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FRENCH TYLES, $5 to $10 and up. Copies of late Paris models at half what this quality usually costs. Famous actresses wear them. London Feather Co., 21 W. 34th St., N. Y.

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CONDITIONING HOUSE for women, scientific treatment for obesity and nervous diseases. Exclusive patronage. Write for particulars. The White House, Brown's Mills-in-the-Pines, N. J.

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HEMSTITCHING, Accordion & Side Plaitings. Pinking, Ruching, Buttons covered, all styles. Fancy dyeing of nets, chiffons, etc. Mail orders. G. M. Sadleir, 38A W. 34th St., N. Y.

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PIEDMONT RED CEDAR CHEST protects furs, woolens, etc.; 15 days' free trial. Catalog. Write Piedmont Red Cedar Chest Co., Dept. 74, Statesville, N. C.

NEW Hot Water Bottle and Foot Warmer (10 in. Diam.) finest spun brass, nickel plated, both convex & concave—shaped to curve of body. $3. W. A. Switzer, 114 Franklin St., N. Y.

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DIAMONDS, OLD GOLD AND SILVER Wornout gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W. 37 St., N. Y.

JOHN DALEY pays cash for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654-6th Ave. cor. 38th Street, New York.

WE PURCHASE fine jewelry etc., at full value, even tho already pledged. Service is discriminating & intelligent. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

27 YEARS EXPERIENCE will guar our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N. Y. Tel. Bry. 670.

HIGHEST PRICES PAID in immediate cash remittances for diamonds, pearls and all valuable pieces of jewelry. Walter & Co., 182 B'way, New York. Est. 1891.

IS IT NOT A FACT? That you are unnecessarily burdened, looking after your old Jewelry & Silver that has been discarded and of no longer use to you??? (next card)

WE SPECIALIZE IN PURCHASING Family Jewels, such as Diamonds, Pearls, Sapphires, Rubies, etc., also old & modern gold & platinum, jewelry & silverware. You will find that (next card)

WE PAY HIGHEST CASH PRICES—Because we purchase not for the assayer, but for reconstruction. Send us your valuables for an offer. We insure vs. loss in transit & in our hands.

S. WYLER, 6 E. 46th ST., N. Y. C.
New York Bank References.
Tel. Murray Hill 6175—P. S.—Correspondence treated in absolute confidence.

THE BLUE BOOK OF JEWELRY. Shows thousands of splendid gifts for all occasions—at wholesale prices. Call, write, or 'phone. Chas. L. Trout Co., 170 Broadway, N. Y.

ABSOLUTELY HIGHEST PRICES for Diamonds, Pearls, Old Gold, Jewelry and Silverware. House founded 1844. Mrs. T. Lynch's Son, Inc., 229 W. 42d St., near B'way, N. Y.

ORDER EARLY YOUR CHRISTMAS Gifts of Hand Wrought Jewelry to be made by Madeleine H. Pecké, 12 West 40th St., N. Y. Tel Bryant 1906.

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TURN YOUR OLD JEWELRY and silverware into money. Let me make you a cash offer. August Oberwalder, 148 W. 57th St., N. Y. Phone, Circle 1142.

JACK'S CURIOSITY SHOP. Antiques, Jewels, silver, curios, etc., bought and sold. 73 Flatbush Ave., Brooklyn, N. Y. Atlantic Ave. Sub. Station. Tel. Prospect 539.

Lace Novelties

ORIGINAL REAL LACE MOSAIC. Table set, bedspreads, shades, etc., modeled from your antique laces, old gowns & lingerie. Laces cleaned & mended. Zaillo, 561-5th Ave., N.Y.C.

Ladies' Tailors

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

SCHOTZ & CO., INC.
Tailored Suits—Afternoon and evening gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

SCHWARTZ & PORTEGAL
French Tailored Gowns.
Exclusive designs and faultless workmanship.
56 West 46th Street, New York.

ANTHONY, 16 West 46th St., N. Y.
Tailors to Fashionable Women.
Styles Exclusive.
Materials the Finest.

J. TUZZOLI—Ladies' Tailor & Furrier. We take the pleasure to inform you that we have added a fur manufacturing department which will enable us to duplicate

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HURWITZ & POSTEN, 14 E. 46th St., N. Y. (Formerly with Stein & Blaine.) Creators of ladies' suits and wraps. Only finest fabrics used. Suits from $65.00 up. Opposite the Ritz.

WILL MAKE A TAILORED SUIT FOR $50 which can not be duplicated under $75. Special facilities for out of town orders. V. Grand, 102 W. 85th St., Tel. Schuyler 4942.

I. JACOBS & CO.
Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street.
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RUSSO—TAILOR, 706 Lexington Ave., N. Y. C. Costumes and habits with all the style and smartness of the Parisian Couturiere.
Reasonable Prices.

SMART Styles for **LIMITED INCOMES.** All the newest ideas from the Paris openings. Suits $35 up. Projansky, Tailor to Gentlewomen, 960 6th Ave., N. Y. C.

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Exclusive Styles,
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MIKKAL is now showing his Fall & Winter models of plain and fancy tailor made suits, riding habits and children's coats.
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STOUTENBURGH & BOYD
16 W. 46th St. Latest Models in suits, gowns & waists—to order.
Phone, Bryant 3873.

MME. T. UNTI. Tailored Suits, Dresses, Riding Habits, 15 years experience among the fashionable women of New York.
38 W. 11th St., N. Y. Tel. 4574 Chelsea.

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OLIVIA Cross-stitched Linens & Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 2375 A Fairfield Ave., Bridgeport, Ct.

MOSSE HOUSEHOLD LINENS, artistic designs, superior qualities. Individual monograms. Specializing Bridal Outfits. Approval shipments & estimates. Gebrüder Mosse, 19 W. 45th St., N. Y.

ANNETTA VILLARI CO., 19 E. 48th Street, N. Y. Porto Rico hand-drawn linens, very exclusive and moderately priced. Approval shipments. Gift shops. Write for consignment prop.

MAISON SPECIALE de Linge Trousseaux. Linens our Specialty. Estimate submitted. See our special handkerchief offer. Send for catalog. Linen Store, 34 S. Michigan Ave., Chicago, Ill.

ROYAL IRISH LINEN damask towels and table sets. Exclusive patterns. Will call at your residence and show samples upon request. Shaun Gilmartin, 54 E. 129th Street, New York.

RUTH MOORE, 4438 Broadway, Chicago. A unique shop. Your money will do wonders here. Household and art linens. Trousseaux made at any designated price. Gifts, novelties.

16 PIECE Bath Room Set, 2 guest, 2 indiv., 2 show towels, all linen, 2 English, 2 silk stripe Turk. 4 face cloths to match, 2 twin rugs—$9.50. Graham's Linen Shop, 17 N. Wabash St., Chic.

Lingerie

SILK UNDERWEAR and **Negligees** to individual order. Exclusive styles, refined taste. Hand embr'd in artistically shaded colors. Mme. Paula, 622 W. 137 St., N. Y. Tel. Audubon 8692.

Lingerie—Cont.

LINGERIE DE MERLE & Accessories Appropriate for Xmas gifts. Dainty boudoir caps and slippers, blouses, negligees, Pullman coats, etc., at reasonable prices, 740 S. Mich. Ave., Chicago.

Manicuring

IMPORTED Manicure Scissors. Perfect meeting points, superior cutting qualities; used by professionals. By mail $1 per pair. Dept. 5 Bruno-Raymond Co., 311 W. 137th St., N. Y.

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DIX-MAKE UNIFORMS for Nurses and Maids, and Morning Dresses, are quality garments. Sold everywhere. Catalogue free. H. A. Dix & Sons Co., Dept. T., Dix Bldg., N. Y.

"MODERN MAKE" Maids' & Nurses' Uniforms, House Dresses & Middy Blouses. Appeal to the discriminating. Sold everywhere. Jacob Bros. & Levene, 1182 B'way, N. Y.

Milliners

LOUISE SHEPPARD, 14 W. 47th Street. Exclusive Shop for High Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7717.

GERHARDT & CO., 12 East 46th Street, opposite the Ritz Carlton
New Shop for Smart Hats, Imported Models and Original Designs.

ALICE F. LAZARUS, Inc. **HAT SHOP**
428 Madison Avenue
Exclusive models for Ladies. Muff Sets. Veilings. Correct mourning.

BLANCHE, 12 West 47th St., N. Y., Exclusive French milliner. Toques a specialty. Ladies' own material used. Call and see my latest models direct from Paris.

CRAKOW, 29 W. 38th St. Why pay exorbitant prices for your millinery? Newest model hats at wholesale prices. Courteous attention and always accommodating. 14th Floor.

Millinery

LADIES' Winter Hats REMODELED into latest styles or copied from "Vogue"; cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N. Y.

WRIGHT HAT SHOP—CHICAGO—Offers stylish and exclusive models for all seasons wear. Moderate prices. Esther E. Wright, 116 S. Mich. Ave., Lakeview Bldg., Suite 201.

AGATHA MOFFATT
Formerly 557-5th Ave. Now 10 East 47th St.
Exclusive Millinery.
Phone 6768 Murray Hill.

Miscellaneous

PATTERNS CUT TO MEASURE from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

COMFORTABLES Wool and Cotton Filled. All styles. Direct from the manufacturers at a big saving to you. Write for free illustrated catalogue. The Lemor Co., Erie, Pa.

COATS-OF-ARMS—EMBLAZONED.
Correspondence requested.
Annie Foote Smith—"The Berkshires"
Lee, Massachusetts.

Monograms

WINGENDORFF. Artistic designs for monograms in drawn work, cross-stitch, eyelet, & cut work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

JANON CO.—MONOGRAMS. Fine hand-embroidered monograms & initials on linens, hdkfs., lingerie, etc., 5c and up each. Small or large orders. Delivery in 1 to 3 days. 34 W. 39 St.

Musical

STUDYING PIANO without a Teacher? Mr. Gilbert for one dollar, will answer your questions. 71 Riverside Drive, New York.

Neckwear

JANE CLARK, 9 E. 43d St., N. Y. A new collar or guimpe will freshen up the old gown. Made to order at ready to wear prices. Smart frocks for small child, schoolgirl and grownup.

OUT OF TOWN READERS OF VOGUE while shopping in New York should use this Guide as their shopping directory. Pin these ads to your shopping list.

New York Hotels

HOTEL MARTHA WASHINGTON, 29 East 29th St. For women. Rooms $1.50 a day upwards. Meals a la carte; also table d'hote. Luncheon 40c. Dinner 50c. Booklet free.

HOTEL MAJESTIC—Fronting Central Park at West 72nd St. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms, $2 per day up. Copeland Townsend, Mng Dir.

HOTEL ALGONQUIN, 59-65 W. 44th St.
The Club Block of New York.
Every room with bath.
Rates from two dollars. Frank Case.

Perfumes

PARFUM SOLIDE-RIVIERA. Melts when pressed from tube. Violet, Rose, Lily, Eau de Cologne, Tentation, Heliotrope, Lilas, Verveine, 35c ea. Parfumerie Riviera, 450-5th Ave., N. Y.

ELIZABETHAN PERFUMES. Toilet Water & sachet; unexcelled, rich lasting odors. Prove their quality. Sample 25c, 5 varieties $1. B'klet. Elizabethan Toilet Prep. Co., 1482 B'way, N. Y.

THE NEWEST PERFUMES may be made by yourself at home. The latest fad of the gentlewoman of Europe. Write for particulars. National School of Arts & Crafts, 35 W. 44 St., N. Y.

PERFUMES—YASARA (Pleasant) Extract Toilet Water and Face Powder. Jaquinette (Quaint and Delightful) at all good shops. Tanty, Perfumer, 140 W. 34th Street, N. Y.

Pets

THOROUGHBRED Toy POMERANIANS: reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

FOR SALE—Pekinese Puppies, from pedigreed stock. Fawn and Sable brindles with black masks. The ideal Christmas gift. From $35 up. Mrs. Veeder, 10 Lowell Rd., Schenectady, N. Y.

POMERANIAN Pups for sale, mostly chocolates at $50.00 and $75.00 each. One 5-lb. taupe male at $2500.00.
Stitt Kennels, 1279 Belle Ave., Lakewood, O.

Phonographs

THE REGINAPHONE—a high-grade talking machine with new exclusive features, combined with the Regina Music Box—two instruments in one. The Regina Co., 47 W. 34th St., N. Y. C.

Photography

PHOTOGRAPHS charmingly colored. Children a specialty. For particulars address—Secretary—38 East 49th Street, New York City.

Portraits

PORTRAITS in Oil, Pastel or Crayon; Miniatures in Ivory, from life or after Photographs. Photographs taken at your home. 53 W. 37th St., N. Y. The Merkel Studio, 1745 Greeley.

MARY DALE CLARKE Color Photography Lumiere Process. Interiors and Children's portraits a specialty. Studio at 665 Fifth Ave., N. Y. C. 1492 Plaza.

Professional Services

YOUR HOUSEHOLD ACCOUNTS Supervised. I will relieve you of the irksome business details of private & charitable affairs. 14 yrs legal experience. Mrs. B. Hayes, 309 W. 86, N. Y.

Rooms & Apartments

THE ADRIENNE, 319 W. 57th St., N. Y. Up-to-date pension. Large light dining room. Tel. on every floor, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

13-15 EAST 54TH ST., N. Y. Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

37 EAST 53D ST., N. Y. Pension, centrally located, comfortable rooms. Parlor floor dining room, separate tables. Permanent arrangements, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

THE DUNSCOMBE, 47-5th Ave., N. Y. Unusual location. Suites with bath, single rooms, steam heat, parlor floor, dining room, small tables. Permanent or transient.

PRIVATE APARTMENT—Ladies only. Locality, service and appointments of the best. Chaperonage for young girls by N. Y. woman of social standing. Mrs. Tannahill, 234 C.Pk.W.

THE GRAYCOURT, 124 W. 82d St., N. Y. An unusual and attractive pension with large parlors, tea room and lounge. Steam heat, private telephones; booklet on request.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Shoes

REMOVE THE DIRT instead of covering it up. Baker's Kanvas-Wite restores white leather or canvas shoes to their original color. Send 10c for trial size to G. Clark, 44 W. 22nd St., N. Y.

Shopping Commissions

MRS. H. GOODALE ABERNATHY Shopping Commissions. No charge. 37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT will shop for or with you, furnish your house; suggest costumes. Goods on approval. No charge. 145 W. 105 St., New York. Tel. 4452 Riverside.

MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

HELEN CURTIS, 96 Fifth Avenue, N. Y. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

MRS. S. D. JOHNSON—Opp. Waldorf-Astoria. Intelligent shopping. No charge. Special references. 347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

MRS. C. B. WILLIAMS—The N. Y. Shopper will shop with you or send anything on approval. Services free. Send for leaflet of "Bulletin of Bargains." 366 Fifth Avenue, New York.

MRS. ST. JULIEN RAVENEL General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

MISS HOLLIDAY WELLS, NEW YORK shopping. Will accompany out-of-town patrons. No charge. References required. 11 E. 41st St., N. Y. Tel. Murray Hill 7051.

CHARLOTTE BURR. Perhaps you would like the assistance of an experienced buyer? My services cost you nothing. Goods on approval. Write for particulars. 116 Nassau St., N. Y. C.

MRS. EDGENA BROWN TIPS, 503-5th Av., N. Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

NEW YORK'S BEST SHOPS are at your command through Mrs. W. H. Turner. Anything purchased, no charge. Specialty of House Decorations, 70 W. 11th St., N.Y. Tel. Chel. 8460.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d Street, N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N.Y.

MRS. ANNA PRAHAR will send anything on approval or accompany you to the New York shops; no charge. Bank references. Write 114 W. 79th St., N. Y. Phone 7140 Schuyler.

BEAUTIFUL THINGS I SEE—Write for this free Christmas Booklet with list of bargains. Shopping free. Anything on approval. Irene Stephens, 334-5 Av., N.Y. 8389 Mad. Sq.

MRS. HELEN ROBERTS, 156 Fifth Ave., N. Y. Will shop for or with you. Can buy the early Fall styles at very low prices. Many years experience—references. Tel. 1290 Fordham.

BLANCHE BOSTWICK. My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

MRS. S. C. SIBLEY. General New York Shopping for or with patrons. Fifteen years experience. House furnishings a specialty. 26 N. 27th St., B'way, Flushing, N. Y. Tel. 1125 Flushing.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N. Y.'s advanced modes. Will shop for or with you, gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

KATE R. PETTIT, formerly of New Orleans, purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94 St., N. Y. Tel. 5254 River.

IRMA KORY, 366-5th Ave., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

LADIES buy at wholesale prices through Corinne directly from the manufacturer. I am a buyer for several Ladies' Ready-to-Wear Stores and have entrée to all factories. If you desire

THE VERY FINEST SUIT, COAT, GOWN, or Furs, or one of medium price you can secure it at wholesale price, saving you from 30% to 60%. Write Corinne, 164-5th Ave., N. Y.

MISS VIRGINIA KAY, NEW YORK, Shopping. Will do all kinds of shopping for you. Am fully acquainted with all the stores. Services free References. 221 W. 70th. Tel. 5829 Columbus.

MRS. EDWIN McCALLA DAVIS, 606 West 116th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

EXPERT SHOPPING FOR MEN Will purchase anything—no matter how trifling. Suggestions for gifts sent on approval. No charge. Sloane-Parsons, 300 W. 109th St., N. Y.

Shopping Commissions
(Continued)

LOUISE R. ALLEN. New York Shopping Commissions. Goods on approval. No charge. References. 537 W. 121st St., New York

Smocks—Cont.

CHIFFONS with wool filet the newest idea for smocks, negligees, etc. Ready made and to order. Call or write to The Dorine Haye, 31 W. 46th St., N. Y. C.

The Subtle Art of Shopping

The shopping district of New York is one of the sights of the city. Each morning about eleven o'clock throngs of smartly gowned women surge in and out of the myriads of shops and department stores that line the Avenue and side streets.

If you **are** planning a visit to New York, the best opportunity of becoming familiar with this famous shopping district is to look over the announcements on these pages. Here are art galleries, antique shops, dancing studios, tea rooms, and all the places that form an indispensable part in one's shopping itinerary.

We received a little note the other day from a Vogue reader out West.

> *"Before I came to New York last winter," she wrote, "I found the addresses of many delightful shops in the Shoppers' & Buyers' Guide. By visiting some of these places I saved myself much useless tramping about. It never occurred to me before what an easy way this was to shop."*

We can think of no more effective time-saving device than that of checking the shops that interest you most on these pages, and visiting them systematically. By doing this you will not only save time, but will add a considerable measure of enjoyment to your visit.

Shopping Commissions
(Continued)

FIRST CALL FOR CHRISTMAS—Let me shop for or with you. House furnishings, gifts, wearing apparel; on approval. No charge. References. Anna L. Condon, 153 W. 73d St., N.Y.

Smocks

THE SMOCKERY. Smocks, hand dyed; also linen, cotton and silk crepes, from $6 to $15. Children's smocks and smocked negligees. Catalogue. 7 Chester Place, Englewood, N. J.

JOFFRETTE'S unusual smocked children's frocks, coats and bonnets, ladies' waists; all materials. The Label Shop, 14 E. 37th Street, N. Y. C.

Social Etiquette

ETIQUETTE taught by Social Secretary. All questions answered free with 10 lessons for $1. Complete course $10. Best authority. Mlle. Louise, 118 West 57th Street, New York.

Social Secretaries

LET US ADDRESS YOUR ENVELOPES, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N.Y.C. Tel. Plaza 7947.

A SHOPPING TOUR Through these pages will be fully as interesting and satisfactory as a day on Fifth Avenue.

Social Stationery

XMAS GIFTS of unusual elegance in monogrammed stationery, prices from $1 up. Write for monogram booklet free. "Estampe" Co., 132 West 23rd St., N. Y. C.

"SNOW WHITE" WRITING FLUID. Perfumed. Beautiful on black or colored stationery. Flows perfectly from pen. 25c stamps. J. V. Johnston, P. O. Box 578, Rochester, N. Y.

Special Costumes

SCHNEIDER-ANDERSON CO. 16-18 West 46th Street New York City. Tel. Bryant 8450.

SWEATERS AND TAM-O'-SHANTERS Smart effects; finest silk and wool fiber; Sweaters $5.50 and up. Descriptive circular. The Gotham Shop, 334 Fifth Ave., N. Y. C.

Specialty Shops

BE OUR REPRESENTATIVE. Generous Profits to You. Write for Special Offer; begin to make Money at once. Glebeas Flowers shown on page 146. Glebeas Import'n Co., 4 E. 30 St., N.Y.

KITTEN GRAB BAG. Gay cloth kitten stuffed with 20 foreign "grabs." Height 17 in. Price $1.50. Amusing novelties. "Studio Shop," Studios, 20-23, 96 Fifth Ave., N. Y.

THE LIGHTHOUSE WEAVERS make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

DARDANELLES TEA COSEY, representing bright red Turkish Fez, with humpback black cat (yellow eyes) on top, $5.00. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

THE TOBEY GIFT SHOP A convenient, helpful place to select distinguished gifts. Wide variety between $1 and $20. Tobey Furniture Co., 33 N. Wabash Av., Chicago.

THE 72ND ST. GIFT SHOP—Useful & beautiful gifts for Xmas. Dolls dressed to order. Handmade lingerie. Exquisite negligees. Boudoir caps. Delicious home-made cakes. 134 West.

PARTICULAR WOMEN'S OUTFITTERS. Furs, gowns, blouses, day jewelry and toilet preparations; specially designed and hand made. Minerva Shop, 1522 Garland Bldg., Chicago, Ill.

HOMES FURNISHED with individuality. Unusual chintzes, Sunfast stuffs, rare silks. Lamps, painted furniture; exquisite novelties to order. Mastick & Little, 8 E. 37th St., N. Y. M.H. 6325.

MISS STEVENSON'S SHOP of Hotel Maryland, Pasadena, Watch Hill, R. I., and Hyannis, Mass., will exhibit in New York October to January. Announcement of location later.

THE BUTTERFLY SHOP—96 5th Ave., N.Y. formerly with "The Green Dragon," announces a Christmas Sale, Nov. & Dec. Useful and attractive gifts. Wholesale. Dept.

Tea Rooms

THE TALLY-HO, 20 E. 34 St., opp. Altman's. Luncheon Afternoon Tea Southern Dinner. "Picturesque, novel experience." N. Y. Herald.

THE FERNERY—22 E. 33d St. "The Oldest Tea Room in New York." Club Breakfast. Lunch, Tea, Dinner and a la Carte, Sundays, Daily & Holidays. Smoking in conservatory.

THE COLONIA TEA ROOM Has a cool quiet atmosphere that appeals to the woman of culture. Colonia Building, 379 Fifth Avenue.

NO SIGN WILL REMIND the chance wayfarer of its presence. One must purposely seek its many good things to discover The Clover Tea Shop, Madison Ave. & 59th St.

THE ROSE GARDEN has a charm that draws back those who have once lunched or supped there. 36 Central Park South, N. Y. Phone Plaza 7872.

RUSSIAN TEA ROOM "Tchai-na-ya" Luncheon, Tea, Dinner. 116 S. Michigan Ave., Russian Art Store, Peasant Handicraft, Retail, wholesale, 730 Sheridan Rd. Polakoff & Son, Chicago.

THE PICCADILLY TEA ROOM. The last word in tea dainties, tempting luncheons and dinners. Open Sundays. 172 W. 72nd St., near Broadway

Toilet Preparations

PRIMA VERA MASSAGE CREAM eradicates signs of "passing time." Unequaled in restoring delicate contour and natural complexion. Jar, 75c p'pd. Anna J. Ryan, 2896 B'way, N.Y.

GERBAULET LAIT Antiphlique, an excellent bleach & astringent. Price $1.00; at leading stores or direct from Gerbaulet Institute, 500-5th Av., N.Y. Visit or corresp'd'ce invited.

SIX LITTLE WRINKLES sure as you're alive; Used Buena Tonic, then there were five! A delicate Skin Astringent; $1 at all dealers. Jean Wallace Butler, 422 S. Hoyne Av., Chicago.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Toilet Preparations — Cont.

CLEAN TEETH, healthy gums are assured users of the Rolling Tooth Brush. Every dentist prescribes it. Your druggist; 40 by mail. Booklet. Rolling Company, Box 173, Boston.

GARDENIA CREAM-GARDENIA BLOOM, give skin white, velvet effect of ower. Sachets de Fora-silken baglets—in facial bath after motoring, etc., beautifying, soothing. And—

COLONIAL DAME FACE POWDER unlike any other, gives impalpable bloom, youthful lustre. Absolutely pure, no chemicals to injure or darken skin. 10 shades and to order. And—

PATE GRISE, for aging hands. "Friend of middle-age." Banishes telltale "crepeness." Each Spec., p'pd $2.00. All $8.00. Booklet. Aurora Specialties Co., Dept. B, Lowell, Mass.

SHINE-FINE FOR FINGER NAILS. Gives a quick, lustrous, lasting polish. Manicure file in leather holder, free. 25c postpaid. E. C. Douglass, 1879 Madison St., Brooklyn, N. Y.

WRINKLE REMOVER: immediate action, invisible, harmless, a wonderful scientific skin preparation. Should be on every toilet table. $1. Mercedes Cosmetic Co., 501 5th Ave., N. Y.

CHARMANT NATURAL ROUGE., Perf'm'd Brunette, medium & dark. Harmless, lasting; with soft Puff,35c p'pd.Unusual prices to dealers & agts. Charmant Spec.Co.,136 Liberty St.,N.Y.

PLEXO EVENING WHITE—gives throat, shoulders and arms that soft, creamy look. Easily applied. Does not rub off. 35c a tube. Plexo Preparations, Inc., 94 N. Moore St., N. Y.

EMIL SCHULT, Famous Facial Massage Specialist's Booklet illustrating and describing various movements necessary for a complete course in facial massages given free with each jar of

"MY BEST FRIEND" COLD CREAM. A delightful sweet-smelling cream that purifies and beautifies the complexion. Price 50c. Sample on request. Emil Schult, 149 West 42nd St., N. Y.

ANTIRIDES KARA. A new preparation for the tiny lines around the eyes and the relaxed muscles of the throat. Price $1.50. 2c stamp brings booklet. Mme. Helene, 546-5th Ave.,N.Y.

MME. HELENE'S French Treatments for the face and neck build up the wasted tissues and restore the natural contour. Treatments $2. 546-5th Ave., N. Y. (with Alice Maynard).

YUNG TUNG DENTIFRICE, Nature's perfect cleanser. Keeps mouth and teeth absolutely clean. Order box to-day, 25c p'pd. Yung Tung Toilet Goods, 339 E. 32nd St., N.Y.

ROUGE LIQUIDE-RIVIERA. A harmless and delicate but very effective tint for the fastidious. Cannot be detected: 25c and 50c. Parfumerie Riviera, 450 Fifth Avenue, N. Y.

NAIL BRILLIANT-RIVIERA. In French Ivory sifter tube for pocket or hand bag. Sprinkle tiny bit on palm,wet nails with lips & rub one second; 15c. Parfumerie Riviera,450-5th Av.N.Y.

"THATSIT" TOOTH BRUSH, English made. Absolutely the best brush in the world. Every one guaranteed, 35c. Frank M. Prindle & Co., 71 West 35th St., New York.

SEND 25c for **TWO TRIAL JARS** of Flora day and night creams—from the "Floradora Sextette" containing six toilet necessities, selling at $2.00. Parfumerie Flora, 70–7th Ave., N. Y.

LA SHEBA SKIN FOOD. Beautifies the complexion, prevents wrinkles. Recommended by Geraldine Farrar. $1 ppd. Also Poudre de Riz, 50c. La Sheba Co., 22 Morningside Ave.,N.Y.C.

Toys

THE "STERLING" TOYS, Playroom Equipment and Construction Materials are originated at the Children's Gift Shop, 7 W. 45th St.,N.Y., by W. S. Sterling. They are practical & durable.

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2 BEAUTIFUL DE LUXE XMAS GIFT boxes, one girls', one boys'; containing 6 wonderful Fletcher Cut-Out Booklets! Brilliant coloring, fascinating & educational subjects and

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SEND US 25c for a sample toy and illustrated catalog, showing our Xmas playthings and decorative children's furniture. Woodcraft Shops, Inc., Morristown, New Jersey.

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THE LITTLE EAGLESTON SHOP, Hyannis, Mass., will be prepared to furnish many choice novelties for the Xmas trade. Surprise boxes for children and grown-ups.

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LORD & TAYLOR'S—ROYCROFT SHOP Handsome Hammered Copper Candlesticks ($2, $3 for a pair) & Sconces, $2.50. Especially welcome at Xmas. Fifth Ave., N. Y.

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LORD & TAYLOR'S—ROYCROFT SHOP Guest books—bound by the Roycrofters in ooze leather; $2 and $3. Fifth Avenue, New York City.

LORD & TAYLOR'S—ROYCROFT SHOP "The Mintage," by Elbert Hubbard, made entirely by hand, bound in Model Leather; printed on Japan Vellum; $10. 5th Av.,N.Y.

LORD & TAYLOR'S—ROYCROFT SHOP "The Roycroft Dictionary," by "Ali Baba & the Bunch," $1. "An American Bible," in Model Leather; $1 & $2. 5th Ave., N.Y.

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McHUGH WILLOW FURNITURE gives to the Country House American Comfort with English smartness. Unusual Printed Chintzes. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

LOOKING FORWARD

Long before you began to think of Christmas, Vogue was busy for you in the shops, selecting those things which it will suggest as Christmas gifts in its last three issues of the year. Even in this Vogue which you are now reading there are many things that will make excellent gifts. In the next three numbers, however, Vogue's Christmas season will reach its climax. A brief description of these three numbers is given on this page; if in the past you have used Vogue at the Christmas season you already know how helpful the three forthcoming numbers will be.

Vanity Number

NOVEMBER 15th

Those graceful little touches which make the smart woman smart, where to get them and how to use them. This Number will present fashions seen this season on both sides of the footlights in New York; the conservative models produced late this Autumn and many gowns worn by the best dressed women of the stage.

Gifts Number

DECEMBER 1st

Vogue's own solution of the Christmas gift problem. A handbook of the holiday shops, showing gifts for every taste and every pocketbook, with a convenient index. Vogue's famous offer to do your Christmas shopping is fully explained in this Number. With the Gifts Number at your right hand you can do all your holiday purchasing without stirring from your writing table.

Holiday Number

DECEMBER 15th

All the frivolities and festivities of Christmas, including last-minute gifts and holiday novelties of every kind from the best shops. Sidelights on the metropolitan social, dramatic and musical seasons. Vogue's Christmas index of gifts also appears in this Number and is even more useful at the last moment when there may still be gifts to buy.

These are the three great Holiday Numbers of

VOGUE

for which you should place your orders in advance with your newsdealer if you are not a regular by mail subscriber

"They Haven't a Thing I Want

and I simply can't go to town. What shall I do?"

Do what thousands upon thousands just like you are doing. Do your shopping through Vogue—by POST.

Just look through the magazine now in your hands—the advertising pages form a veritable catalogue of the choicest offerings of the largest shops of *several* cities. Through the pages of this number, a hundred or more stores are virtually laying before you, their most attractive offerings in articles which are *selected* from their whole stock, articles that are *sure* to appeal to discerning women, because of their style and *remarkable value.*

Vogue therefore, not only simplifies *your* shopping problem, but it enables *you* to dress in the height of fashion, and enjoy the consciousness that each article you buy represents the UTMOST in value.

Vogue has ended the shopping problem for its readers, especially for those who have not immediate access to the great sources of fashion, by making it possible for them to buy everything that they desire, with no greater effort than writing a note and drawing a check.

But, in case you feel that you would like the assistance and judgment of a shopping agent in New York, you have but to make your wishes known to Vogue's Shopping Service, a well organized department which is maintained solely to help Vogue's readers with their shopping.

You may judge of the extent to which other Vogue readers are doing their shopping by POST, from the fact that last year, through Vogue's Shopping Service alone, they spent more than $100,000.00—*a tiny fraction of what Vogue readers spent direct by mail with the stores advertising their wares in Vogue.*

Make your selections from Vogue and do your shopping by Post.

VOGUE

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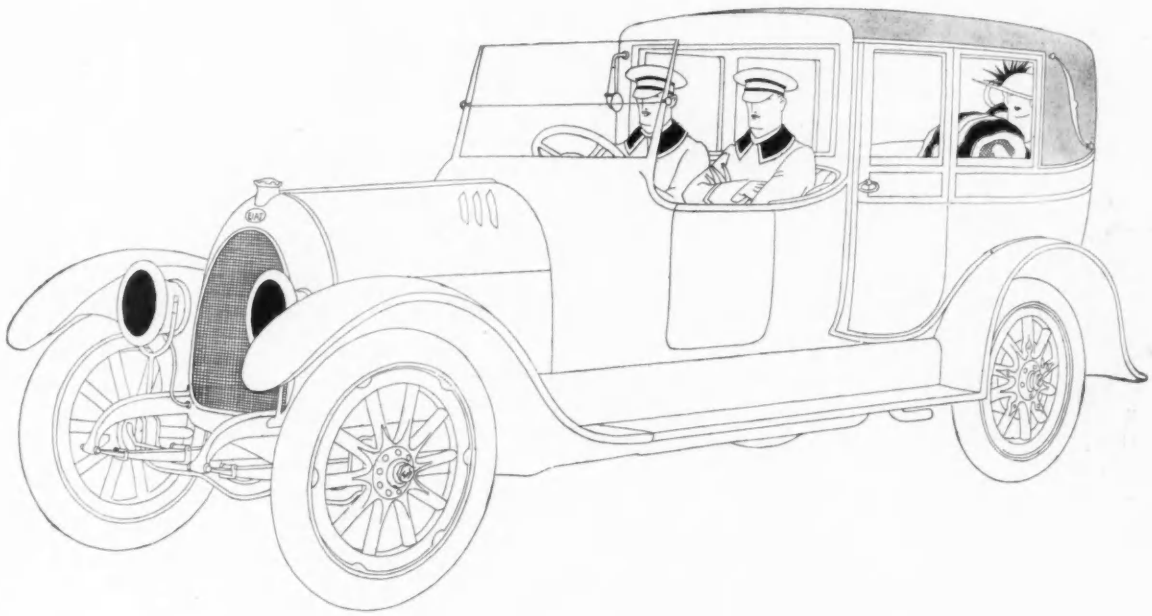
The FIAT Riviera



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HELP YOU PLAN

Your Winter Wardrobe Economically

The Next Number of Vogue Will Be the

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Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice required, either for changing an address or for starting a new subscription.

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FORTIFIED AGAINST THE ONSLAUGHTS OF WINTER

This number of Vogue gives you a working basis for your whole winter wardrobe, fortifies you against the first sudden onslaughts of cold weather and the early avalanches of dances, dinners, and theater parties. It solves the question of silhouette beyond a shadow of doubt and is final enough in its information about the winter materials and trimmings to enable you to select safely the articles of your new wardrobe.

However, this number of the magazine does not stop with merely fortifying you against the first winter days; having firmly entrenched fashion behind the first hats and suits and gowns, it sets about in a more leisurely way to make suggestions in regard to a second line of trenches—the small accessories of dress which lead up to the next number, the Vanity number.

SMART FASHIONS FOR LIMITED INCOMES

It is the purpose of Vogue's department of Smart Fashions for Limited Incomes to be a real help in the planning and keeping up of a smart wardrobe at a limited expenditure of money. In addition to the general suggestions given in the magazine, this department wishes to co-operate with its patrons by personal letters. If you will write to Vogue, addressing your letter, "Department of Smart Fashions for Limited Incomes," and telling carefully what materials you have on hand and what amount of money you can afford to spend, Vogue will help you plan your winter wardrobe.

The smartness of a costume does not always depend upon the amount of money spent upon it, but upon the knowledge of dress used in planning. Vogue will make suggestions to you as to what new models to select, and what materials they may be made of to secure the best effect.

YOUR SUGGESTIONS TO VOGUE'S DEPARTMENTS

As announced in this column in the last number of the magazine, we wish to make our departments of increasing service to you and we wish cordially to invite your suggestions in regard to making the service better, or quicker, or easier, for you or for us. All suggestions should be addressed to "Suggestion Department of Vogue, 443 Fourth Avenue, Corner of 30th St."

A WARNING WHICH BEARS REPETITION

Will you please turn to page 47 of this number of the magazine—yes, before you look at one society page, or even at the Paris gowns—and read our warning to you? When you have read the warning, be warned by it, and see your newsdealer at once about reserving your November 15, December 1, and December 15 copies of Vogue.

The demand for Vogue is greater than it has ever been before, and the only way we will be able to assure you that you will get your copies of the holiday numbers is for you to insure us of your co-operation.

VANITY NUMBER

Vain as only a fashion magazine, or a peacock, or a woman dare be, will be the next, the Vanity Number of Vogue. Yet it will not by any means be in vain, for if you bend close you will hear its leaves whispering very wisely together about all the little secrets of feminine loveliness mere man never can know and never can understand.

The Cover of the next (Nov. 15) Vogue will be by Helen Dryden

A parasol is a fairly dangerous weapon, a fan perhaps more deadly, but a sophisticated scarf can give points to either. No woman ever knew its possibilities better than the Marquise de Saint-Armand and from her, ladies of to-day may gather, in the next Vogue, a goodly store of coquetries to use in their warfare upon mankind. A half dozen evening scarfs, different from anything you have ever seen, and headdresses to go with them will point the moral of the tale.

And then fans—well, when we speak of fans, we think a woman can do more certain execution with a fan than with anything else; and so there will be many fans, so new that they have never been seen before for they are being designed especially for this number.

Baron de Meyer writes all that he knows—well, not all, of course,—about the vanities of woman; and Robert McQuinn draws all that he can about the places she keeps them—her vitrines, her cupboards, her boxes, and her cabinets. And as for perfumes—the magazine fairly smells of them. And those secret places where a woman may go to renew her youth and beauty will be openly discussed in the next number.

THE FOUNDATION OF FLUMMERIES

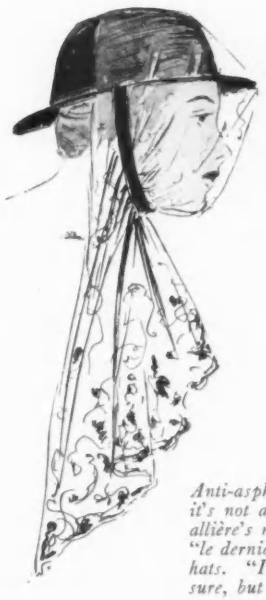
Even the most evanescent of fripperies must have their foundation in fact; and so the November 15 number of Vogue will show many gowns from Paris, as fair foundations for furbelows as one could desire. The shops of New York have yielded up their loveliest for this number—pretty things for boudoir and salon, and even some trim costumes for the street.

Photograph by Ira L. Hill

MRS. JAMES B. EUSTIS

Mrs. Eustis, the wife of the late James B. Eustis, was formerly Miss Nina Crosby of Colorado Springs. She is noted for her wide interest in charitable work, particularly the Sculptors Fund. Mrs. Eustis has developed her talents to the utmost and is making use of the most brilliant of them, a taste for interior decoration, in a professional career

VOGUE



Anti-asphyxiation mask? Absurd, it's not at all, it's Mlle. Eve Lavallière's new chapeau modeled after "le dernier cri" in French soldiers' hats. "It is not so very pretty, to be sure, but it is new," she shrugged

MODEL BY POIRET

A picturesque bit of headgear—one hesitates between hat and cap—worn on the stage of the Théâtre Michel by Mlle. Spinelli, was so piquantly characteristic of its military designer it fairly coined the word Poiretesque

PARIS FORWARDS HER LATEST FASHIONS

To Take the Hat Right Off the French Soldier's Head Is the Latest Feat of Arms Performed

Winter Has Sharpened the Silhouette and Brought Out the Parisienne's New Long Coat

THE picturesque clothes-line with its miscellaneous collection of gaudy silk stockings—spacious stockings, long of foot and large of leg—which has been stretched right in front of the windows of one of the best-known hotels on the boulevard des Capucines for these many weeks was taken down a few nights ago, and no longer will the swarthy little man with the ebony mustache tempt passers-by with his wares. The post-card man has gone too, and the long tables with collections of war souvenirs and war toys that embraced everything from the tiny flags of the Allies to whole battlefields with all of their paraphernalia have disappeared just as suddenly and as completely as if the earth had opened and swallowed them up. And, at noon of the day all these things disappeared, the rows of little tables of the outdoor café reappeared and were held down by the customary throng quietly enjoying its aperitifs just as it did before the war. The spacious awning was carefully lowered over the tables, although the sun had not even the remotest idea of showing its face.

AVOIDING FRENCH SUN

It is hard to understand just why the Frenchman always avoids the sun. After a long, dank, dismal, foggy, French winter, after months and months of ceaseless rain which saturates both stone and wood and chills the very marrow of the bones, an American who is wintering in France pounces upon the first ray of sunshine as a drowning man clutches at a straw. He at once proceeds to sun himself, cat-like, and revels in the delicious warmth. Not so with the Parisian. When the first pale flickering ray of sunlight finally succeeds in filtering through the dismal gray skies of Paris a watchful maid instantly rushes to the windows, lowers the awnings, and carefully closes the blinds, to shut out not only the sunlight, but also the sun-warmed air. Nor is this born of a desire to protect the carpets and hangings from the invading rays of the sun. It is the custom of the country.

MODEL BY DOUCET

Doucet gives us food for thought in the silhouette of this prim little princesse frock unlike anything we have worn for years

If a Parisienne walks on the north side of the street carrying an open umbrella when the sky is cold and gray and the pavement is cold and dry, it is not because she is demented nor because she thinks that possibly it may rain. She is carrying the open umbrella simply because she wishes to be prepared in case one feeble little ray of sunlight succeeds in breaking through the somber sky—and she is prepared.

It is now quite the thing to carry a furled umbrella with either morning or afternoon street dress, even though one expects to hop into a cab at the first drop of rain. It is a fad of the season to carry an umbrella in much the same way that a man carries a cane—it is firmly planted on the ground at every third or fourth step. This is just a bit awkward for the novice, for the umbrella handle is extremely long, and she often longs to tuck it under her arm as she did in the old days of the débutante slouche. However, it is the mode that came in with the wide skirt and the very soldierly stride, and it belongs to street dress just as do the godet plaits and the spacious pockets—so we all fall in line.

SEVERITY OF LINE

A certain severity marks the winter modes. Frocks and hats are plain; many of the hats are decidedly mannish. Nor are they always pretty. Eve Lavallière voiced the feelings of many a victim when, after surveying herself critically in the mirror in the latest scream of a hat, she said, "It is not very pretty, but it is new. *Il faut que je m' excite là-dessus.*" And her hat was decidedly new. As shown in the sketch at the upper left it was an accurate copy, bride and all, of the new casque which has just been given to the French soldier; the one feminine thing

The new large hat that appears on the French horizon just at present is conspicuously felt, and is felt to be an interesting factor in the affairs of winter hats

about it was the material, for it was of black velvet. The black lace veil fell over the face, and there is nothing unusual in that, but somehow it reminded me instantly of the anti-asphyxiation masks. The middle of the top of the veil was placed just a little back of the middle of the crown of the hat and the flowing ends, instead of falling down the back, were drawn forward and fell in front of the shoulders. Then the veil was drawn close in under the chin by the soldier-like strap of black velvet.

The new large hat shown at the left has just appeared on the horizon. It is conspicuous because it is of felt, instead of silk or velvet; it is of pliable felt with a soft suède finish. The edge of the brim is not bound and the brim is almost as flexible as the brim of a leghorn. It is in the popular gray that is known as "battleship gray," and the large bow of faille ribbon posed low on the brim is of the same shade as the hat.

MODEL BY LUCIE HAMAR

Something in veils, but a very little, a modicum of brim, and the lion's share of crown is the rule of three by which Lucie Hamar built up this high panne hat

Trimmed with flowers, straggling flowers embroidered in blue yarn, is this wide black velvet hat worn by a Parisienne whose bonnets are almost as numerous as the Empress Josephine's. The cape is of sealskin and chinchilla and a gray ribbon tassel wide as the scarf

MODEL BY WORTH

Not only circular, but shirred, is a Worth mantle of ermine which grows steadily wider from shoulders to hem—had the lady been longer the coat had been wider

MODEL BY WORTH

Light weight is given by Worth in a winter coat of moleskin, which, contrary to most of the models of its ilk, restrains its fulness at the waistline; the collar is ermine

MODEL BY PREMET

In a style of architecture all its own, but too coquettishly pretty to be all its own for very long, is this short-length Premet mantle of cerise velvet

MODEL BY PREMET

An exception to the rule of longness and broadness in wraps is a Premet cape of moleskin neither long nor broad in its views; the muff is brief enough to be an afterthought

According to this model, the question of the mode in mantles is as broad as it's long, and to be settled only by the wearer's longitude of purse

Not satisfied with the dimensions of one long and wide and flaring cape of cloth, the designer adds a second one of velvet and fur to give good measure

Lucie Hamar has just made the smart little hat at the upper right on page 36, with the narrow brim and high crown. It is now tossing on the briny deep on its way to some fair American. It is of black panne; the velvet is slightly draped around the high crown. Small taffeta flowers in rose, blue, and black, the petals edged with a narrow gold braid, are set at intervals around the base of the crown. The nose veil is of black Chantilly. Trimmed also with flowers, straggling flowers embroidered in blue yarn, is the wide-brimmed black hat shown in the middle of page 36. This was worn by a pretty Parisienne whose bonnets are almost as numerous as were those of Empress Josephine.

Parisiennes are loyal to the *canotier* with its low crown and picturesque wide brim. Monna Delza wears one of large proportions. So does the Princess Duleep Singh. Mme. Georgette uses broadtail cloth for some of these large hats. At the Théâtre Michel a few days ago Mrs. Harry Lehr wore a medium-sized hat of a blackness relieved only by a dull pink rose placed on top of the brim, low on the right side. On the stage, Mlle. Spinelli, who launches many of Poiret's creations, wore the very Poiretesque green and black motor bonnet shown at the upper right on page 35.

THE FIRST TOUCH OF WINTER

The first touch of winter has brought out many of the new mantles of the season. Some are of fur lined with velvet, some are of velvet lined with silk, and others are of silk lined with broadcloth. Most of the new mantles are voluminous, and all are short. The shorter they are, the more they flare. Some are barrel-shaped and others are drawn in at the waist. They are collared and cuffed with fur but rarely is fur used to border the lower edge of the mantle.

Worth has a pretty ermine mantle which shows a steady flare from the shoulder to the ankle, yet upon examination one finds that it has a cape-like top, and that below the elbows it is not only circular but is also gathered. The sketch at the lower left on page 36 shows how the tiny skins of the mantle are sewed. The collar is of fisher. Contrary to rule, some of Worth's mantles are drawn in at the waist as is shown in the sketch at the lower right on page 36. This mantle is of moleskin and is decidedly short, the circular skirt of it does not quite cover the skirt of the frock. The fulness is caught in at the waist, and again at the hips, by crosswise bands of moleskin. The cuffs are of ermine, and the ermine collar is bordered with moleskin.

THE NEW MANTLES

Premet's mantle of cerise velvet sketched at the upper left on this page shows decidedly new lines. The front and sides hang cape-like, shirred at the collar. The back is caught in at the waist-line with several rows of shirrings, and flares decidedly below. It is

trimmed with smoked fox, lined with Nattier blue satin, and embroidered on the front corners with shirrings and cords of cerise velvet and blue beads.

One of the prettiest mantles that I have seen worn is shown in the sketch at the bottom on page 37. It is of black velvet and battleship gray broadcloth and is trimmed with smoked fox. It consists of two capes; the top cape is of black velvet bordered with fur and shaped to the shoulders, and the under cape is semi-circular. The arms pass through slits which are quite hidden by the shoulder cape of velvet. This wrap shows the most modish combination of colors of the season, and the silhouette is very smart.

Of velvet, pale blue velvet, is the evening mantle sketched at the upper right on page 37. The deep yoke is embroidered in silver, and the mantle is trimmed with white fox, and fastens on the left side.

AS TO MUFFS

Muffs are small and are frequently made of cloth, velvet, or silk. Street suits rarely have fur collars, but one occasionally sees a little shoulder wrap of fur. Premet's surplice cape shown at the top of page 37 is of moleskin, collared with skunk. The tiny moleskin muff has frills of black braid embroidered in flowers inside of the frills of moleskin.

Worth's muffs are all small. The one shown at the top of this page is of moleskin and ermine, but prettiest of all is the Worth muff of shirred black velvet sketched at the top of page 142. It has cascade frills of gold lace.

Doucet gives an inkling of the silhouette that he expects to feature next season in his "447," which is shown in the sketch at the bottom of page 35. This prim little princesse frock is quite unlike anything that we have worn for years. It has a shaped back and fastens invisibly directly in the middle of the back. In front, the natural fulness is caught in at the waist-line by closely set rows of shirrings on each side. In the same manner, the fulness of the sleeve is shirred in at the armhole. The frock is made of a heavy soft faille in a shade of dull red that would pass as Bordeaux, but which Doucet calls prune. It is trimmed with velvet of the same shade; the deep rich color is not relieved by even a touch of white. Ruffles and ruche have a picot edge.

MODEL BY WORTH

Worth's muffs are all small, but some are smaller; this one is of ermine and moleskin

RIBBONS EVERYWHERE

Ribbons are used very effectively in the fluffy frock of pale rose tulle shown at the lower left on this page. The bodice and the upper part of the skirt are of bands of pale rose taffeta ribbon set at intervals on a foundation of tulle. The lower part of the skirt consists of a deep flounce of tulle bordered with roses, which veils a ribbon-trimmed underskirt. The flounce is slightly stiffened on the edge at each side, and this makes it splash out picturesquely so the underskirt looks straight up and down in comparison. There is a row of roses about the top of the bodice to match the two rows of roses on the flounce, and there are two rows of ribbon on the sleeves to match the ever so many rows of ribbon on the skirt and on the lower part of the bodice.

A HOOP ON THE HORIZON

In the frock of mauve mousseline and crisp flowered taffeta sketched at the lower right on this page, the couturier does not trust to merely negligible stiffening of the skirt as in that of the one just described. Instead, placed just at the knees, there is a hoop, a flexible hoop to be sure, but a real round unmistakable hoop. One flounce is set on

Mme. de Basseville, "Canada," at the Cathedral St. François in Lausanne, Switzerland, with the famous hundred painted pigeons, —white pigeons painted there by a process handed down since the thirteenth century. Eleven of these pigeons were given their passports and are now "homing" in the yard of a smart Fifth Avenue shop

Fashion having blown itself to ribbons, the pretty frock at the left gathers up ever so many of the rose colored ones and sets them together with pink tulle. The ribbon-banded underskirt is shadowed by rose-weighted tulle

Though flimsy enough in character the little mauve mousseline skirt of the frock at the right rises to the occasion of an unexpected hoop; the bodice does not even reach up to the shoulders, much less down to the hands

MODEL BY CHÉRUIT

Chéruit modifies the flare-from-neck-to-hem mantle by drawing this one in a mere trifle at the waist-line under a line of narrow ruching

Light as swansdown is, it is slightly wired at the sides of this blue taffeta skirt that it may blow the lighter. The roses are pink and the undershirt is of Alençon lace frills

Below is a Chéruit coat which adheres to the princesse line as near as a coat may and open in front. Chéruit sketches drawn by Chéruit's artist

MODEL BY MARTIAL ET ARMAND

Disguise it as one may, even as Martial et Armand does, in this case, with an Eton jacket effect, the princesse line is plainly to be seen, and plainly intends to remain in evidence all season

MODEL BY CHÉRUIT

MODEL BY PREMET

A popular Premet model is the frock of black velvet at the left, with three flounces for a skirt and a basque for a bodice and moire ribbon loops for charm

Premet sets us wondering what we are coming to by a black faille frock so puffed up with importance it pays no attention to the mode for slimness

As picturesque as skating itself is the skating suit below, of olive green velours de laine with skunk collar and cuffs, modishly fashioned for skating in town

MODEL BY PREMET

just where the hoop is set under, and another flounce finishes the skirt to the an—, that is, above the ankles. There is not much to the bodice, just a little puff of flowered taffeta, with a peplum and two little bits of sleeves to show it is a bodice. The girdle, if the narrow piece of ribbon with a taut perky bow may be dignified by a two-syllable name, marks the normal waist-line.

A popular Premet frock, which I have seen worn several times, is shown at the upper left. It is of black velvet and the skirt consists of three ruffles. The loose-fitting basque is very shapely and is trimmed in front with loops of black moire ribbon. The collar and puffed undersleeves below belled oversleeves are of fine white net.

A frock which would serve the same sort of occasions as the Premet dress just described, though as different both in design and material as well could be, is the Martial et Armand dress shown at the right on page 39. The lower part of the sleeves and the underskirt are of blue velvet and the rest of the frock is blue cloth. Bright little touches of red embroidery appear on both the skirt and bodice. Beneath the little Eton jacket effect the frock has a decided princesse line.

Very interesting because of its puffed overskirt is the frock of black faille, "Favorite," sketched at the upper right. Here Premet reminds us once more that the puffed skirt is very pretty when it comes from an artist's hands. This leaves us really wondering if we are to wear puffed overskirts.

In "Plus Ça Change" at Théâtre Michel, Mlle. Spinelli appears in a variety of costumes, from a leopard skin to an imposing pannier frock of the time of Louis XIV. And as I saw her pirouetting about the stage in a magnificent frock of bronze metal tissue, spangled and studded with metal tissue roses, I could but wonder if the next swing of the pendulum would give us whalebones, crinolines, and sweeping skirts. This frock, which is shown on page 142, embodied many of the new features that were displayed by the couturiers in August; it had the straight décolletage, the short sleeve, and the

(*Continued on page 140*)

Photographs by Ira L. Hill

Without breaking the long line of her own traditions Callot created the model above, for it falls in the sweeping curves known best to her and to the dignified women whom she gowns. What is not gold lace and gold galloon is blue and violet satin heavily brocaded in gold and silver, and what might, in the shadow, be thought a petticoat are really peacock green pantalettes. Over these the skirt is slit that we may see we have returned that much to the modesty of the days of 1850. Imported by Mollie O'Hara

The designer of the garment at the right employs three pastel tints, all the cream colored lace necessary, and an uncertain amount of chiffon to shadow forth her idea of a negligée. Pink roses finish the girdle, violet chiffon swathes the figure, and from the back blows out a French blue cloud, held to earth and femininity by shoulder-straps and a tassel. Designed by Mollie O'Hara

Of course a dress is never trained both in front and back and yet the points on the front of the gown shown at the top of the page, do touch the floor ever so little. The real train is twice pointed and graceful as it falls from a full skirt and so avoids that can't-quite-reach-it effect of trains on close-fitting skirts. A line of black velvet passing under the arms suggests an Empire waist-line

CALLOT SURPASSES HERSELF IN THE GRACE OF A SATIN, BROCADED, PANTALETTED GOWN

AN AFFAIR OF FRENCH BLUE AND VIOLET ANSWERS THE QUESTION, "WHY IS A NEGLIGEE?"

WINTER, '15–'16, IN SILHOUETTE

The full short skirt and close waist is Jenny's silhouette, and is much worn by the younger set. In her frock above, black net is spangled and tiered above black satin, and caught with pink roses on the upper flounce. Imported by Kurzman

The gown above and its coat below are a Chéruit example of the dress-and-coat fashion of the season, and of the flared silhouette. Geranium red chiffon veils black satin, except where neck and sleeves are transparent, and the skirt is deeply indebted to black velvet. The dress has a little red chiffon jacket, hip-length. The coat, shown below, is of dull red faille, and to complete the color scheme the hat might be black velvet with ostrich dull red. Costume imported by Thurn

THIS season the selection of the favored models from the fashions presented in Paris has rested largely with America. Europe is in simple garb; so it is to New York that the world of fashion looks for the determining of the mode. Notwithstanding the mourning of Paris, the winter clothes she presents show her inimitable skill.

THE SILHOUETTES OF THE PARIS HOUSES

The Callot Sœurs, always famed for their sumptuous evening gowns, have made models more lovely than in several seasons. As ever, their line is straight, adjusted this season to the fuller mode but retaining the length of line, dignity of design, and sumptuousness of material which make the important evening gown. Worth, too, has remained true to type and has used velvets, furs, and his favorite rhinestone trimming for evening gowns, but has broken the length of his lines to a greater extent than have the Callots.

The Chéruit models have their usual quiet distinction. The evening gowns, although short, have full skirts, and in some instances a long train. Suits, of which there are always a notable collection at this house, have coats which hang midway to the knee, or, as in a well-known model, reach it. A new inspiration and a charming one of Chéruit's is the two-piece costume of silk or chiffon bordered with fur or velvet to match a coat. Such a dress-and-coat costume is shown in the two sketches in the middle of the page.

Jenny, whose collection has been highly praised, has adhered to the full skirt and tight bodice. The suits of this house, although the coats vary in length from decidedly short ones, which predominate, to very long ones, invariably show a decided fit at the waist-line, and a flare below it.

Paquin has shown some very smart tailored dresses, and has introduced leather in separate coats in an original way. Although her coats flare, her dresses keep a straighter line. Georgette, like Jenny, has made a marked success of the full skirts, and has looped and puffed them up in charming variety. Lanvin's line is one of youth and simplicity, and is admirably accomplished this season. Arnold, too, has sent over some charming frocks, both in the tailored clothes, which are on rather straight lines, and in the evening gowns, which are bouffant.

THE REALM OF THE TAILORED SUIT

There are always certain costumes, just as there are certain hats, which are destined to please. Moreover, there is a bit more logic and sequence in the fashions than is generally supposed. This, however, is a glance behind the scenes, and not half so interesting to the smartly dressed woman as just what is to be worn this season.

Certain modes have become fairly well determined: the cut of suits, the type of the afternoon dress, the lines of the evening gowns—these follow certain defined paths. Coats of every length were shown early in the season and there will be greater latitude than ever before in what length may be worn. Notwithstanding this latitude, the majority of smart women have accepted and will wear a tailored suit with

(*Continued on page 160*)

The Callot Sœurs have this season, as usual, retained that length of line, dignity of design, and sumptuousness of material that mark important evening gowns and the creations of the Callot Sœurs. This is of black velvet and tulle, pink tulle in the bodice, and a red rose

FASHION GOES FAR AFIELD, TAKING INSPIRATION FROM VENICE AND FROM EVEN MORE DISTANT CHINA

Photographs by Ira L. Hill

There is more than a hint of old Venetian brocades about the gorgeous materials of which evening gowns are made. Black satin, largely patterned with a design in red, green, purple, and gold, is fashioned by Bendel into a slim long-waisted gown, with tunic and train edged with plaited black tulle and bodice finished with pink satin and tulle. Most appropriate therewith is the fan of peacock feathers with amber handle

Callot went yet farther east than Venice and found in China the inspiration for a straight-hanging gown, with the waist-line but slightly marked, which is made in brown chiffon velvet with sleeves and skirt insets of yellow velvet and with gold and brown embroidery and braid. The hat of brown satin antique with gold in ostrich tips and galloon is Chinese; the hat and the kolinsky muff were designed by Bendel, who imported the gown

PANNIER, BUSTLE, AND STRAIGHT FOLDS DIVIDE HONORS IN THE REDFERN COSTUMES

DEMAND THE FULNESS WHERE ONE WILL, THERE WILL REDFERN PLACE IT TO BEST ADVANTAGE

For wear with the white velvet suit at the right, Redfern designed a chiffon blouse made unusual by the touch of moleskin on collar and girdle. On the cuffs of the smart sleeves and on the front of the blouse is a simple trimming of braid

To accumulate much fulness and avoid the least appearance of largeness is the feat accomplished in this Redfern gown of green and black striped silk. The straight panel gives length of line to the front, while in back variety is obtained by the overskirt. The fur trimming is seal. Redfern hat of tête de nègre velvet with a delicate feather

All for straight-line fulness, with very long coat and just the least of a flare, is this suit of white velvet with moleskin collar. Tasseled ornaments of white silk and chenille mark the waist-line in front, and the muff of white velvet and moleskin is also tasseled. To accompany the suit, Redfern suggests a hat of moleskin velvet with ostrich trimming

Redfern has determined to specialize in the field of gowns for the young matron. For young dignity is this frock of pink tulle and satin which suggests Victorian modes in wide skirt and bustle-drapery. The shoulder-straps are rhinestone buckles, and silver embroidery finishes bodice and skirt, while a Victorian posy is tucked in at the edge of the bodice

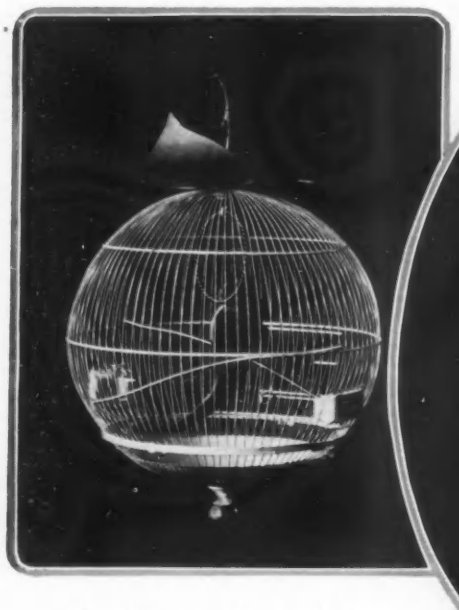
WHETHER IMPORTED OR CREATED BY AMERICAN DESIGNERS, EVENING GOWNS ADHERE WITH SURPRISING SOLIDARITY TO THE TYPE WHICH IS VERY LOW, VERY SHORT, SOMETIMES HAS A TRAIN, AND IS STILL ALMOST ENTIRELY SLEEVELESS

The secret of a gown such as that at the left is the deft draping of the velvet, which, despite the shortness of the skirt, gives to the figure the long and slender lines of grace. Gold lace forms the underskirt and bodice, and the overdrapery is of petunia velvet. This gown and that at the lower right were designed by McNally

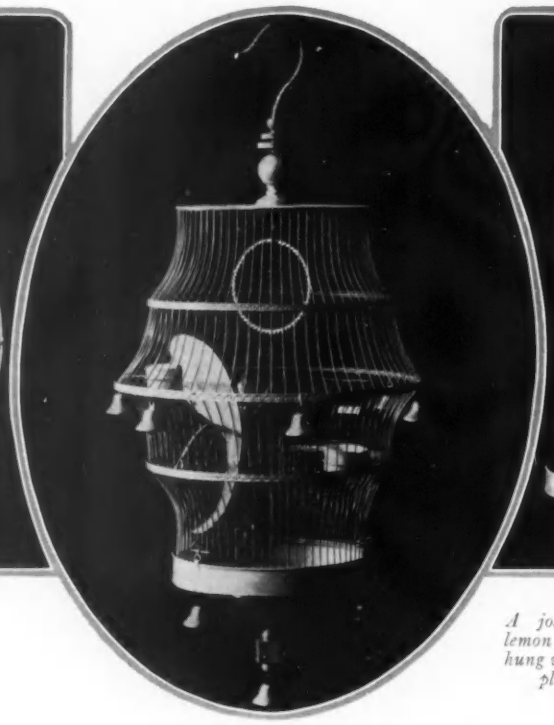
Though armed with all the novelty of the bustle drapery and the long train at the back of a short skirt, this Callot evening costume of black velvet yet leaves plainly visible the slim silhouette. Drapery also relieves the front, and the costume is completed by the inconsequential nothing of a soft pink tulle scarf, pearl beads, and a rose

It is difficult to surpass black as the hue of evening gowns, especially the black of filmy fabrics, when, as at the lower right, its quality of enhancing the whiteness of the skin is doubled—even trebled—by black paillettes and jet. A net scarf adds softness to the spangled net ruffles which, in back, veil the spangled net fabric

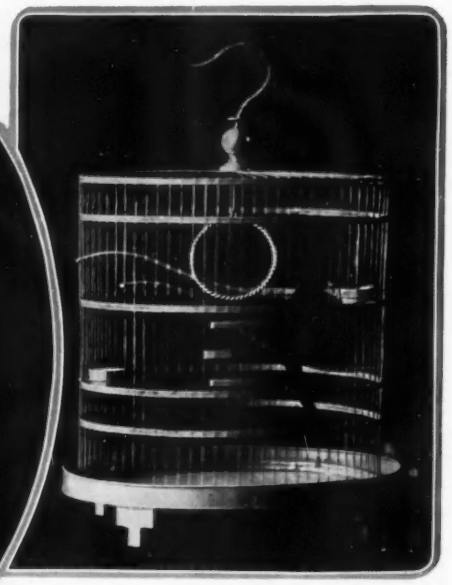
Lines which Callot has favored this season are seen to advantage in the gown of black chiffon embroidered with jet, at lower left. The front, varied by jet motifs, and the back, which extends in a train, fall in straight folds, but at the sides softly falling drapery gives an irregular line. Callot gowns imported by McNally



Round as an apple, lavender pink as never apple was, and finished with three gray green leaves and a stem



A jolly home is a lemon-yellow pagoda, hung with "tinkly temple blue bells"



Jonquil yellow, raspberry pink, and gray, and made to hang or to rest on a table

WITH DESIGNS ON THE BIRD-CAGE

Taking a Leaf from the Book of Chinese Bird Lovers, an Artist Designs Bird Homes

Away with Banal Wire and Rustic Rushes; this is the Day of the "Objet d'Art" Bird-cage

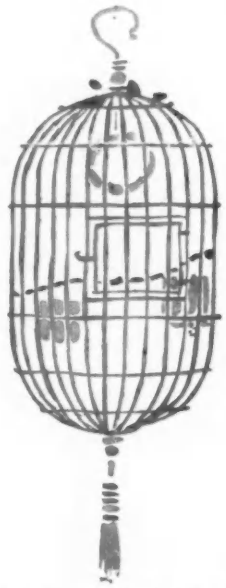
ONE by one, homely objects of use are touched by the artist and made into objects of beauty. A hundred influences have, of late, been working on the designers and purveyors of these objects; some of these influences are European, some are American, and all have in view the one purpose, to make bearable and even beautiful those things that have been considered homely by necessity.

A New York shop, which makes it a point to meet the demand for objects of foreign applied art more than half-way, has, since the war interrupted the supply, been able to collect an able staff of workers in glass, metal, and lacquer. But not expert craftsmen alone are required for the production of an object of art; even more important than the craftsman is the designer who creates the object. Such a designer is Robert McQuinn, whose original awnings and house-boats and frivolities have only to be shown to meet extensive adoption.

AUDACITY IN COLOR AND LINE

Mr. McQuinn has designed a set of bird-cages for that shop within a shop—"Au Quatrième," at Wanamaker's—that are rivals in gaiety to the marvelous cages of China, the beauties of which delight lovers of old lacquer and porcelain. The commonplace cages of bright brass wires and occasional cages of rushes are pleasant enough in themselves, but they are wholly unsuited to city rooms. To take their place, this designer has evolved the gay audacious cages shown on this page.

Most of these cages are distinctly Chinese in inspiration, which is as it should be, for the Chinaman loves his birds much more than any other man, even takes them with him on his walks or to his work, and grudges them not the embellishments of ivory drinking-cups and carved jade rings and perches. The blue and yellow cage with the pagoda-like curves and the pendant blue bells, shown at the top of this page in the middle, is the jolliest one of them all. This cage is a lemon yellow and the blue of the hook, the perch, and the drinking-cups is a deep clear blue.



Brilliant and cheering, as the song of the bird within, is the gay color of a Chinese red bird-cage

An orange latticed, black balled cage. These bird-cages designed by McQuinn and copyrighted by John Wanamaker

GAY AS THE BIRD SONGS

An amusing cage is the huge rosy apple at the upper left, painted a lavender pink, such as no apple ever knew, and topped by three flaring French leaves of gray green enamel. The drinking-cups are also green. The twisted stem is a green-yellow, and so, also, is the ring on which the bird is to swing and the long curving perch, which is like the twigs used in Chinese cages.

A cage that would house a whole family of birds is the big oblong orange house at the bottom of the page, which is accented by black balls depending from its curving eaves. A sort of superstructure is the domed top, to which the male bird may retreat from his family and meditate on his good fortune. This cage, like the others, is planned for hanging, but it is so made that it might safely be placed on a high, slender-legged teakwood table, built to hold it.

In the middle of the page is a decorative long cage of red wires, banded with red. A bright green tassel hangs from the bottom of the cage, and the drinking-cups and hook are also green, while the ring and perches are black. This cage is very Chinese in color and effect.

The fifth cage is the oval one shown at the upper right, which rests on a larger oval tray with feet. This cage, also, is planned so that it may be either used on a table or hung from the ceiling. It is painted jonquil yellow, with cups and hook of raspberry pink and gray perches and rings.

We have discussed new art in other fields by catch words and slogans (lucky to have them), but we have not always understood it. But new art in bird-cages we understand; we see that a bird-cage may be beautiful and that it may be in keeping with the room in which it hangs.

RUBY ROSS GOODNOW

Notice

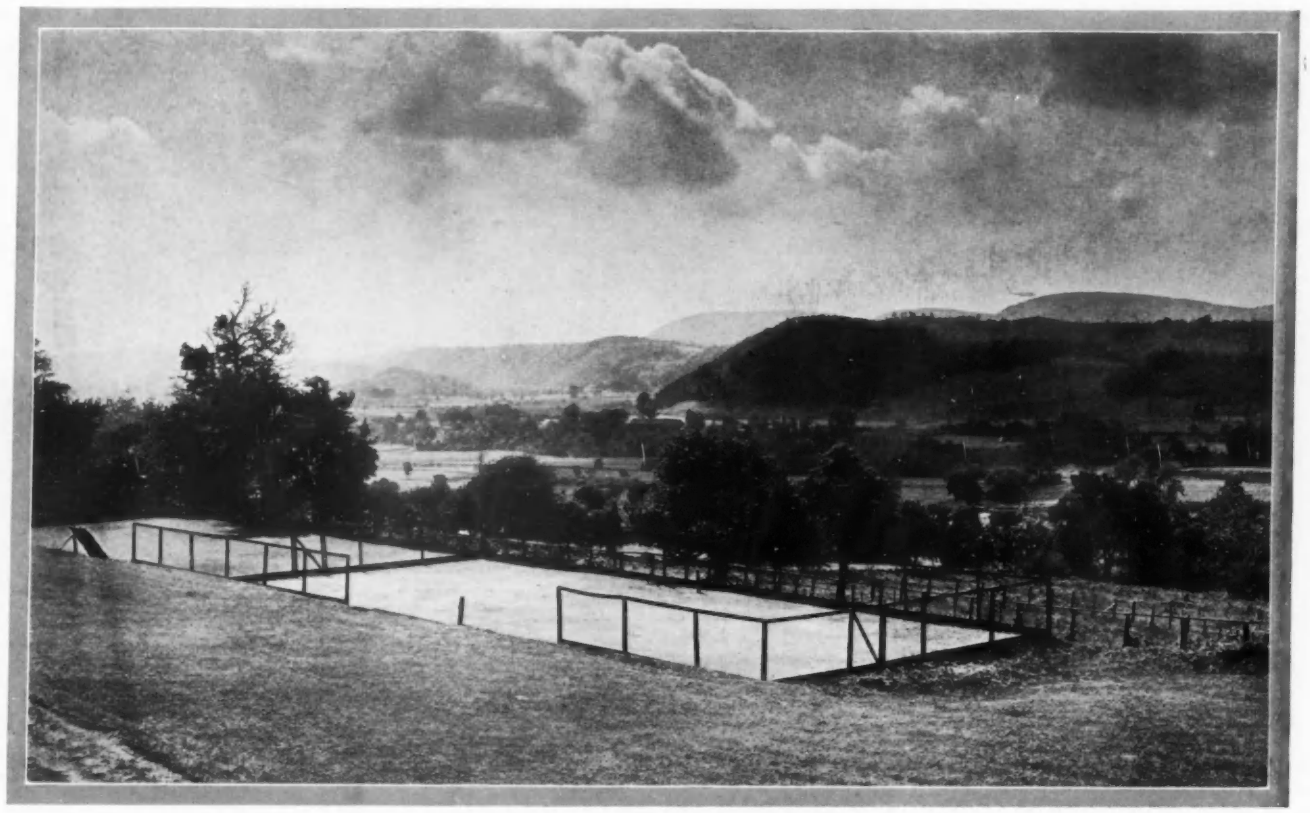
TO *News-stand* BUYERS *of* VOGUE

For the past month these offices have been deluged with letters and telegrams from persons lamenting the fact that they have found it impossible to buy VOGUE on the news-stands.

We regret that so many of our friends should have been disappointed. We should like to point out, however, that their disappointment could easily have been avoided.

Unlike other magazines, VOGUE is not fully returnable by the individual newsdealer to his big central magazine agency. This means that if your newsdealer orders a copy of VOGUE and does not sell it, he loses the cost to him of that copy. Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand even one more copy of VOGUE than he positively expects to sell. This is why many women who expect to find VOGUE always conveniently on sale are so often disappointed.

You can avoid this disappointment by the simple act of giving your newsdealer an advance order; telling the numbers you desire and asking him to hold them for you until you call.



Photographs from Bradley and Merrill

The main house is an ample affair of the half-timbered Jacobean type, set in the midst of broad, well-shaded lawns. Both exterior and interior give that sense of a well-ordered home which the school aims to create

The living-room is serene in its simple paneling of oak and plain substantial furnishings, and its comfort is warmed to cheerfulness by the fire which burns on its hearth; its windows overlook the valley

Eight acres of campus afford room for sports enough to exercise the most tireless boy, and below is the Housatonic Valley with the Berkshire foothills in the distance

FINELY LOCATED ON A PLATEAU ABOVE THE PLEASANT HOUSATONIC VALLEY IS ONE OF THE NEWEST TRAINING FIELDS FOR YOUNG IDEAS

ON an ample grassy plateau, near New Milford, Connecticut, overlooking the ever lovely Housatonic Valley, stands a half-timbered Jacobean house, with white plaster walls and dark brown exterior woodwork and pointed gables to catch the sunset light. This house, in its dignified exterior and in its tasteful interior, might be mistaken for the comfortable and beautiful home of a private family. As a matter of fact, it is the tasteful and comfortable home of the newly opened Canterbury School for boys, an institution founded by the cooperation of a few Catholic laymen and with the friendly countenance of His Eminence, John, Cardinal Farley, Archbishop of New York, whose name appears in the first catalogue.

THE CANTERBURY SCHOOL FOR BOYS

Canterbury School stands a scant twelve minutes from the heart of the attractive village of New Milford, with its old elms, its broad and beautifully shaded main street, its characteristic New England homesteads, and its soldiers' monument, topped with a heroic bust of Lincoln and marked by unusual power and interest. The eight acres of the school lands are five hundred feet above sea level, and from almost any square foot of that area one commands miles of the Housatonic Valley, with the wooded foothills of the Berkshires in the background. In the foreground stretches a broad rich meadow, through which the river flows in shining curves. Within the eight acres there is ample space for athletic sports of all kinds, without any marring of the broad and beautiful lawns about the houses which compose the school.

(*Continued on page 138*)

Miss Eunice Clapp is too thorough a sportswoman to have missed the United Hunts races. Her sister Dorothy was a daring cowgirl in the Piping Rock circus

Snapped while strolling 'round and about the paddock were Miss Marian Kennedy and Mrs. Dave Coddington, who miss few of the sporting events of the countryside season

Mrs. Charles Cary Rumsey is an ardent horsewoman, and is scarcely outdone in enthusiasm by Mr. John G. Milburn, Jr.; her "Commander" took a first at Piping Rock

Mrs. William Erhart, snapped in the paddock at the races. Mrs. Erhart is always distinguished for the correctness and taste with which she is gowned

Count and Countess Jean de la Grèze and the Countess's sister, Mrs. F. Skiddy von Stade, formerly Miss Kathryn Steele (at the right), walked in the paddock between the races

Mr. and Mrs. Morgan Belmont are seldom absent from any such event of countryside interest as the races. Beside Mr. Belmont, on his right hand, is Miss Katharine D. Porter

Photographs © Underwood and Underwood and The International News Service

Society turns its back—but not on the horses—at the races at Belmont Park

SOCIETY MEETS ITSELF AND WATCHES ITS HORSES AT THE UNITED HUNTS ASSOCIATION MEET AT BELMONT PARK

Photograph by Edwin Levick

Among the early arrivals at the races were Mrs. Payne Whitney with her son Jock and her daughter Joan, both of whom must of necessity be enthusiastic horse worshippers to uphold the tradition of the family

Miss Marie Tailer, who attended the races with her fiancé, Mr. Bryce Wing, was snapped as she crossed the paddock on the last race day

Mr. and Mrs. William Bourke Cockran are always much in evidence at any gathering, partly on account of their connection with public affairs, and partly because they are just naturally popular.

SIX MORE ENTHUSIASTS AT THE UNITED HUNTS RACES ARE SEEN ABOVE

BELOW ARE SNAPPED FOUR WELL-KNOWN COSMOPOLITES FROM HITHER AND YON

Guest at the wedding of Miss Olga Wiborg to Mr. Sidney Webster Fish, which took place at Mr. Frank Wiborg's country place, "The Dunes," at East Hampton, L. I., was Miss Edith Mortimer. Her picturesque gown was of taffeta and chiffon and flowered linen in charming combination

© Underwood & Underwood

Mme. Octave Homberg, the wife of M. Homberg of the French Foreign Office, and Mrs. Ernest Mallet, the wife of the Regent of the Bank of France, visited this country in company with their husbands, who were among the delegation sent to arrange the half-billion dollar loan for the Allies. They have been as cordially welcomed in this country by the world of society as were their husbands by the world of finance

©Underwood & Underwood

Mr. Edwin Gould's simplicity and retirement give added interest to any detail the public may learn of his private life. In spite of his multitudinous duties and the many demands upon his valuable time, he is an enthusiastic tennis player. This photograph was made at Coronado Beach

Miss Katharine Dahlgrén is the daughter of Mrs. Drexel Dahlgrén, of New York, and she is an expert motorist. She caused a tempest in an official teapot recently at Lenox, Massachusetts, by offering to race her high-powered motor-car against a man on a motor-cycle

At Piping Rock, Squadron A and neighboring clubs gave a Wild West Show and Circus for the Nassau Hospital. Mr. Robert Russell made a killing of Mr. Benjamin Chew

Mrs. Oscar Lewisohn, well-known to America as Edna May, on her way to visit us, was snapped aboard the S.S. "St. Louis," as she lay in New York harbor. Mrs. Lewisohn has for a long time made her residence abroad, but is returning to this country for the coming winter

Two little Russians are Baron Jacques and Baron Richard de Stackelberg, who are visiting this country. The photograph was taken in the Italian gardens of the Biltmore Hotel, where the Baron and Baroness de Stackelberg stayed before starting on their tour across continent

Miss Mary and Miss Abbie Orme, daughters of Mr. Gordon S. Orme, of New Orleans, gave an unusually lovely exhibition of interpretive dancing at a benefit given recently on the broad lawns of the Greenbrier Hotel, White Sulphur Springs, West Virginia, before a delighted audience

When Mr. and Mrs. Sidney Webster Fish left "The Dunes," the East Hampton country place of the bride's father, Mr. Frank Wiborg, after their wedding breakfast, all evidences of the occasion that friends could contribute accompanied them. The bride was Miss Olga Wiborg

A HALF-DOZEN SNAPSHOTS OF THOSE WITHOUT WHOM CAMERAS ARE WITHOUT A SNAP

Five photographs © Underwood & Underwood and the International News Service

Photograph by Albert Guionnaud

ONE EVENING DRESS MAKES NO PRETENSE OF SLEEVES, AND ANOTHER ONE EFFECTS A VERY THIN COMPROMISE THROUGH TWO WISPS OF SILVER LACE.

VELVET DISCOVERS A RIVAL IN A LOVELY WHITE PLUSH FROCK, AND PAILLETTES RECOGNIZE AN EQUAL IN BLACK SILK CHINESE EMBROIDERY

Photograph by Ira L. Hill

There is a row of jet buttons abobbing below the hem of the white plush dress above; then there is a row of Chinese embroidery in black silk; the girdle is embroidered also. The sleeves are of black chiffon, the vest and high standing collar of cream lace. The furs are tailless ermine and black fox. The hat is of black velvet and goura

An exception to the rule of brocaded figures is shown in the white faille gown at the left, brocaded in gold stripes. The underdress is silver lace over a chiffon petticoat. Most of the edges of the faille are edged with skunk. The bodice is draped in Empire style and silver lace fashions the—call them sleeves—and the back of the bodice

Everything about the frock at the right is piquantly demure; without a suggestion of daring, the skirt is slashed and fringed and cut to show a full yard of silver lace petticoat to match the fringe. The color scheme of pale blue satin material, silver lace and fringe, and net shoulder pieces strung with violet, pink, and green beads is naively pleasing. Models designed by Farquharson and Wheelock

HERE'S TO THE NEW HATS AND THE

NEW FURS—MAY THEY NEVER MEET

A total eclipse of the eyes is announced this season by a little fair weather prophet—a toque of tête de nègre velvet. The crown merges into a great wingèd bow of velvet, and two swallow-like birds, lovely green in color, swoop down upon the hat on each side, one toward the front, one toward the back

Keeled over to the weight of its mainsail—a great black wing blown to starboard—a snug little toque of black velvet sails whatever way the winds of fashion blow the swiftest. The brim is trimmed flat against the round high crown. This model is called the Amazon toque because of its Amazon wing

The hat and neckpiece of the tête de nègre velvet set sketched just above have each annexed important territories of the wearer; the hat took her right eye and the neckpiece took her chin. The high-crowned hat is bushed out at the top with goose feathers, and the neckpiece and muff are edged on every edge with ermine. The muff has two old-fashioned cut steel ornaments for trimming, and ermine-faced ends

Fur capes are new and smart, and the one in the middle above swathes the shoulders in an inimitably quaint way. The muff strikes a happy medium between the subnormal models of today and the supernormal models of yesterday. Gold cloth on top and tête de nègre velvet beneath is the sweeping brimmed hat with one silver rose for trimming and a slant that defies the laws of gravitation for smartness

There is no economy in the nature of the hat and collar and muff just above; instead they use up every bit of white velvet and brown fur in sight, or hearing either. Unsatisfied with the opportunities offered by collar and muff, the frills advance to the hat. The neckpiece is a collar with a frill at the top. The fur is Russian cat, called "jenette." Hats and furs designed by Waters and Company

THOUGH FASHION VOUCHSAFES SKIRTS ALL WOOL AND YARDS WIDE, SHE CONTINUES TO GIVE SHORT MEASURE IN LENGTH

MODELS WITH COLLARS THAT PLAY UP TO THEIR CONVICTIONS AND SKIRTS THAT PLAY UP TO THEIR BOOT-TOPS

An ingenious way of accomplishing a fitted-in waistline is shown in the long coat of green snake cloth above. Snake cloth is a satin-finished cloth which in its weave resembles snake's skin. A generous amount of kolinsky at the top and bottom of the coat supplements the cloth. The small green velvet hat is crowned and bebowed with green faille

Picturesque as a wrap could be is the limousine coat of velveteen at the right, which divides itself impartially between broad white and broad black stripes. The cuffs, which envelope all but the tips of the fingers, and the collar, which envelopes all but the tip of the chin, are of black lynx. The black velvet hat has a "comb" of black uncurled ostrich

Mottled like a lizard, and yet in a solid color is the smart street suit of tête de nègre lizard skin cloth sketched just above. Militarism has its innings in the braiding of the top of the coat, and fulness has its outings in the generosity of the bottom of it. The collar and cuffs are skunk. A twist and high bow of white hatter's plush is the hat

At the top of the page is a smart little, short little, white homespun suit. The skirt hangs straight but full, the jacket full and flaring. As in most of Polifeme's models, a bit of cloth is combined with fur on collar and cuffs, which are here of skunk. The hat of tête de nègre velvet is trimmed with self-tone wings. Suits and coats designed by Polifeme

ROBERT LACES A LITTLE DRESDEN MAID INTO A FROCK OF PRUNE COLORED FAILLE, GOLD BROCADED

GEORGETTE CONTRIBUTES A SUIT OF VELVET, AND CALLOT A RECEPTION DRESS OF BEIGE BROADCLOTH

It is too bad you can't see the front of the little Dresden maid in the Robert frock of prune colored faille brocaded in gold; her bodice is cut in a point and laced over her tunic of purple tulle with a golden cord. There are gold cords to outline the top and bottom of her frock and there are gold tassels in lots of places. Her corsage bouquet is of red dahlias, and for sleeves she wears wisps of purple tulle

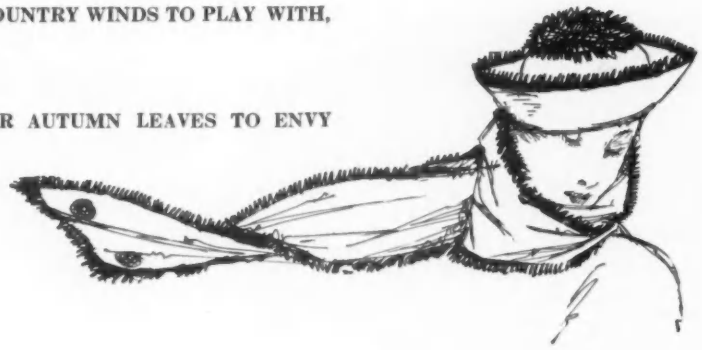
A Callot reception dress is of beige broadcloth with beaver collar and cuffs. The revers form a cape, and the flounces of the skirt are deeper in the back than in the front. The beige chiffon hat is trimmed with beaver and a cockade

In an unusually good combination of white tulle, brocaded satin, and bands of pailleted trimming is the Callot evening gown at the top of the page. The satin is brocaded in silver and the paillettes, which encrust the whole front of the net bodice, the edges of the shoulder straps, and the long weighted pieces at the back of the bodice, are silver too. The lower edge of the dress is turned loosely under all around

Above is a Georgette suit of dark blue velvet and caracal. The sleeves and the full rippling back of the coat are faced with red silk. The hat is of dark blue cock feathers applied flat over all the frame. Models imported by Thurn

SCARFS FOR COUNTRY WINDS TO PLAY WITH,

IN COLORS FOR AUTUMN LEAVES TO ENVY



Yellow, and fringed out at both of the edges with blue worsted to make it blow the prettier in the breeze, is the scarf above. The scarf is yellow Georgette crêpe and all of the Chinese hat that is not shreds of blue worsted is black velvet

The set above is a boon to the Maud Muller type of woman who wears droopy brimmed hats, and furs and things with floating ends. The muff and neckpiece are of dark blue velvet and violet chiffon very beautifully combined, and the hat is of blue velvet with dark blue and brown and mulberry ostrich feathers delicately combined

Below a hat of Bordeaux velvet trimmed with one blue and one Bordeaux velvet flower is, first, a hood of blue gabardine lined with Bordeaux chiffon, then a smart blue gabardine frock with a great deal of fulness in the skirt. The side of the skirt is draped in cascade effect. The muff is blue velvet and Bordeaux chiffon also

A SMART FROCK FOR THE DÉBUTANTE—TAKING THOUGHT OF THE MAUD MULLER TYPE

The three-piece set above flaunts color to match the most brilliant autumn landscape. The swathing scarf and belt are of knitted silk, one stripe white and one stripe what you will. If the hat of purple velours, fringed with yellow worsted and wreathed with yellow worsted flowers, is worn, a scarf and belt with purple stripes may well be selected. Models designed by Marjorie Worth and Ruth Roberts

AS SEEN *by* HIM

Military Fashions in American Men, New Fashions in American Women, and Newest Fashions in American Débutantes

THE town is in its full glory. The season is upon us. In a few weeks the Metropolitan Opera House will have opened its doors and the cycle of the song-birds will have begun. With the fall of the leaf, the silver sheen of frost upon the ground, chill winds, naked forests, and gardens bare save for the evergreens and here and there still uncut sheaves of ripe chrysanthemums, the country is achill and we want to go forth to the habitations of men and leave nature in her desolation. In the month of Thanksgiving, rural joys pall a bit.

PROPHECIES THAT ARE PITFALLS

I have already indulged in some slight prophecy as to what society will be and do during the coming winter. However, I think that we are going through a progressive period in which prophecies are pitfalls. Living as we are just now, in a whirlwind, we must be prepared for anything, and though progress is the underlying element of our time, I think on the surface there is more of repression than usual. We are repressing the evidence of our past mistakes, brushing off our garments the mud acquired in the last descent of man.

Among other things we are brushing off the ultra-realistic novels, the publications which professed to give us tales of life as it is, the "realistic" plays, and a lot of other "crusades against vice," which I fear did more harm than good.

I think that this period of repression we are going through will have its effect upon our hunger for hurry. Hurry is our worst defect. We want everything in a slap-dash minute and we tire of our fads as quickly as a child does of its toys. Our creative artists do not work for art's sake but for the market only. They grind out products to satisfy the voracious monster, the ever hungry public, which must have three meals or more a day and a fresh menu at each sitting.

One of the Paris publications which is struggling now so bravely to be funny, gave us recently two most poignant cartoons. One of them showed a woman of the old heathen days as an Amazon, plunging a sword into the body of a male foe whom she had conquered on the battlefield. The other cartoon showed the woman of 1915, assisting a wounded soldier foe.

I never could picture the female Amazon, even the militant lady of England. The fashions in women have changed even during the last year, and those of this winter have no touch of masculinism. They are beautiful and intensely feminine, and mirror the vogue of the period. Woman has not become a clinging vine; she has shown that she is the equal partner of man, "the sharer," as the old-fashioned toast books of the eighteenth century have it, "of our sorrows and our joys."

FASHIONS IN MEN

Fashions in American men have assumed something of the swagger of military style. There is a cut about the coats and a hang to the trousers which suggests the soldier.

Perhaps the New Yorker has profited exceedingly by the lesson of the summer camp at Plattsburg, or perhaps the London tailors are making only military-looking models. Be the reason what it may, nearly every man on the Avenue walks with the familiarly brisk military gait, and I have detected more than one of my friends clicking his heels together, just as if he were really a cavalry officer.

As to where society will read and talk about the new literature and new plays of the winter, the new Colony Club promises to be ready by December. It is a splendid building on the regenerated Park Avenue, now the rival of Fifth Avenue as a residential quarter. I do not know what is to be done with the old Colony Club edifice, old only by comparison. It has hardly had a ten years' existence. It is rumored that a civic organization of women called The Woman's City Club, organized along the lines of the men's City Club, will occupy it as a club-house. I would dislike to see the building dismantled, as it was, I believe, a creation of McKim, Mead, and White, and is really an architectural gem. As for that matter though, I am always fearing that Diana on her Madison Square Garden tower will soon be sacrificed to Moloch. Perhaps, though, in this coming period of repression, we will have more regard for our monuments. Trade, it is true, has made a remorseless sweep from Madison Square to Fifty-seventh Street. On the latter thoroughfare, one reads the handwriting on the walls, the inevitable real estate signs on nearly every house. However, if Fifty-seventh Street can be kept free of trams, and I think the day of these vehicles has passed, it will be a splendid shopping street, a veritable rue de la Paix. Twenty-third, Thirty-fourth, and Forty-second streets all have the present disadvantage of tram tracks and consequently congested traffic. The humble jitney, the child of the cheap motor-car, is a new factor, and the taxicab has already driven out the horse car and the hansom.

The horse, however, will come into his own again soon. Already there was a revival in coaching both at White Sulphur Springs and at Lenox this autumn, and even at Newport during the past season, there was some driving. I do not regret the passing of the horse as a beast of burden, especially in town: he is all the better as beast of sport. They are planning to revive the Horse Show this winter and to make it a brilliant event.

There is no doubt that the horse will also be banished from the battlefields of to-morrow—should there be any—and that his place will be taken by machines. He has played small part in the present war, so small that I dare say we will relegate the pictures of Verestchagin and Detaille to some obscure chamber of horrors.

WITH THE YOUNGER SET

This time of the year I can not keep my mind off of the affairs of our débutantes, and I hope I may be permitted to mention just a few. A Newport débutante of the season was Miss Rénee E. d'Hauteville, the daughter of Mr. F. Grand d'Hauteville, who gave a dance at the Golf Club to introduce her. The d'Hautevilles have lived in Europe for quite a number of years. Always, however, they have kept their Newport cottage. Miss d'Hauteville is not only a beautiful and accomplished young woman, but she is of most distinguished lineage as well. Her mother was a Miss Macomb, a descendant of a historic New York family.

Miss Audrey Hoffman, the daughter of Mrs. Norrie Sellar, a granddaughter of the late Watts Sherman, and a cousin of Lady Camoys, will make her début this winter. Then there is Miss Beatrix Sorchan, whose mother was Miss Charlotte Hunnewell of the well-known Massachusetts family, to make her début this year. It is understood that Miss Flora Whitney, the daughter of Mr. Harry Payne Whitney and the granddaughter of Mrs. Vanderbilt, will come out this winter. This young lady, who greatly resembles her handsome mother, is still a very young girl, and so far, except at the out-of-door sporting events at Piping Rock and Meadow Brook, she has not been much in evidence.

There will be much interest in the coming out of Miss Elizabeth Howard, the daughter of the late Thomas H. Howard. Miss Howard's mother was Miss Rose "Spriggy" Post, a belle of the last generation, a sister of Mrs. Laurens Van Alen, and a niece of Mrs. Frederick Vanderbilt. These are the Newport débutantes.

FROM TUXEDO

There is a long list of débutantes from Tuxedo, including Miss Geraldine Fitzgerald Adee, Miss Madeleine Carey and her cousin, Miss Marion Carey Dinsmore, and Miss Helen Alexander. Mrs. Charles Dana Gibson will bring out her daughter, Miss Irene Gibson, who is the niece of Mrs. Waldorf Astor, and whose father is the well-known artist. Mrs. Francis McNeil Bacon will give a large dance for her daughter, Miss Pauline Bacon, who is the granddaughter of Mrs. Jotham Post, so long one of the American colony in Paris, and the niece of Mrs. Van Rensselaer Cruger.

Miss Margaret Schroeder, another débutante of the season, is the granddaughter of Mrs. Jules de Neufville, who, as one of the most beautiful girls of her day, was chosen to be immortalized in the famous fresco of the Nine Muses, now in the Metropolitan Museum. Miss Schroeder's aunt is Mrs. Lewis Iselin. Already débutante dances have been arranged for Miss Helen MacGregor Byrne, the daughter of Mr. James Byrne, who has a country place in the Piping Rock colony; for Miss Katharine de Berkeley Parsons, the daughter of Mr. H. de Berkeley Parsons; for Miss Annette Markoe, the daughter of Dr. James W. Markoe; for Miss Hope Waldron Williams, daughter of Mr. Waldron Williams; and for Miss Grace Bristed, daughter of Mr. Charles Astor Bristed, at the new Colony Club.

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MRS. SIDNEY WEBSTER FISH

Mrs. Fish, who was Miss Olga Wiborg, the daughter of Mr. Frank B. Wiborg, was married at East Hampton, Long Island, on September 18, 1915. The bride wore the wedding gown worn by her grandmother, and with the little satin shoes, stiff bouquet of white orchids and orange blossoms, and chaplet of orange blossoms, the picture she made was quaintly old-fashioned

A STRANGER IN A STRANGE LAND

Suppose We See Our Own Souls First and Then Make a Few Unarmed Excursions into the Lilliput Land Occupied by the Little Race of Aliens We Call Our Children

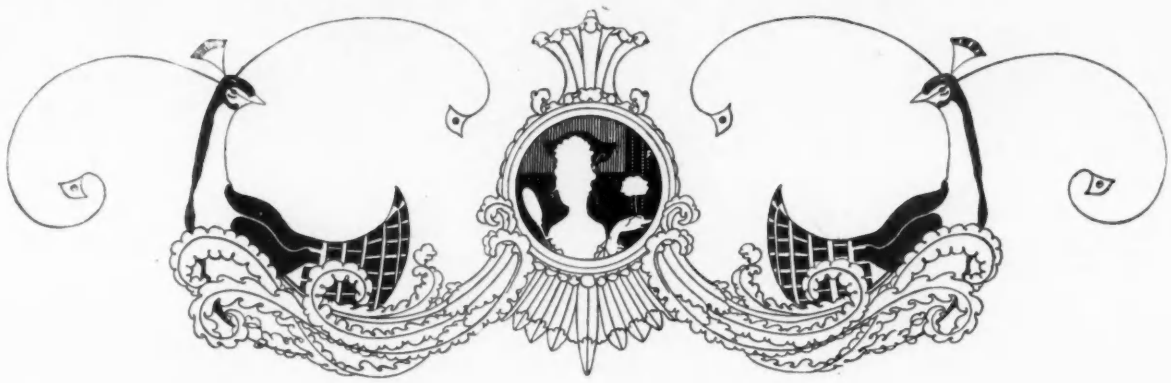
ALTHOUGH the European war has kept most Americans on this side of the Atlantic, the stay-at-homes need not have failed, if they chose, to enjoy foreign parts. Every great American city has its Europe, Asia, Africa, and isles of the sea, right here at home. Most of us, it is true, have so short a tether that we rarely see these foreign parts right under our noses—and apt to appeal pretty strongly to that organ—yet we have only to step aside a few blocks from our accustomed paths to find ourselves in a land as strange as any that we cross oceans to discover.

WHATEVER the national sympathies of such as dwell within what we call a foreign quarter, their speech, aspect, manners, customs, meat, drink, and perhaps even worship, tend to make a visit to such a quarter an interesting substitute for travel in foreign countries. Here, indeed, one may not see the art, architecture, or antiquities of Europe, but in half a dozen such visits one may note the characteristics of as many nations without going ten miles from home. A man who has long haunted the foreign quarters of New York insists that an hour in a certain French café, with a cigarette and an absinthe drip, gives him the sense of having been suddenly wafted on a magic carpet to Paris itself. Imagination is everybody's magic carpet, this year, everybody's substitute for foreign travel.

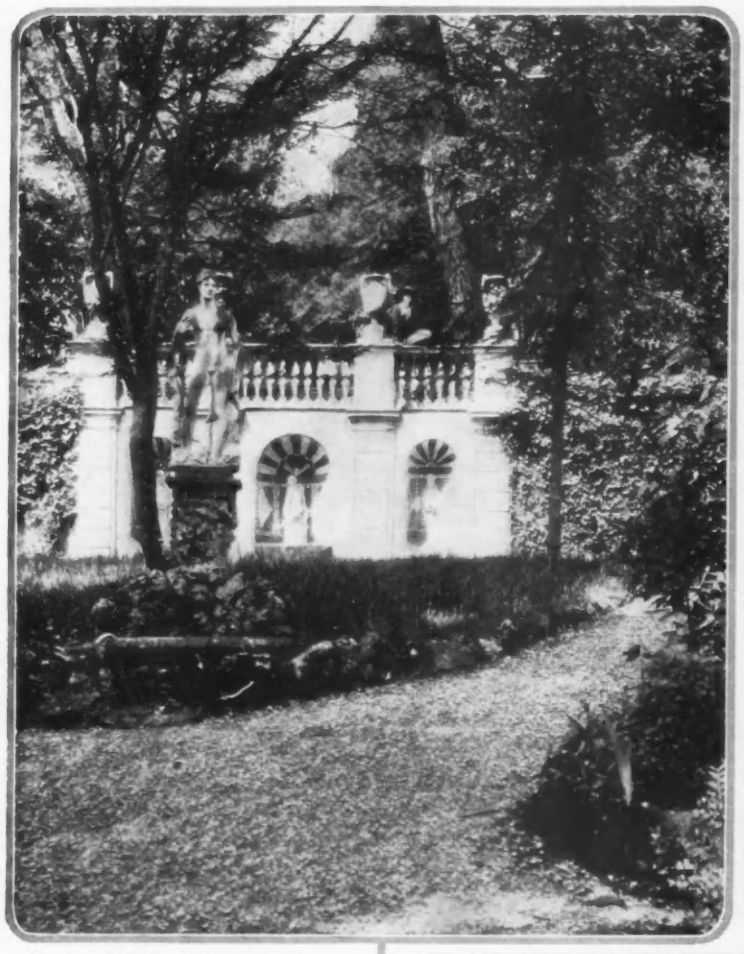
TO GO to alien lands, however, one need not even visit the local foreign quarters. One may be very much in alien lands within the walls of one's own house, and when absolutely alone. How often, delving into one's own soul by the smouldering hearth fire at midnight, one has the startled sense of encountering a foreigner. It is as if the familiar apartment had suddenly taken on the alien aspect of a dwelling in a foreign land. Such times of self-searching with the resultant discovery of a person not one's ordinarily recognized self, familiar to every-day consciousness, are among the oddest of psychic experiences. In this way we sometimes acquire that surprising self-knowledge which usually comes only at moments of action, or of temptation to action, when we find ourselves doing, or purposing to do, what we had believed ourselves incapable of doing. We may manage by some miracle of reserve strength to resist the temptation of the moment, but the shocking revelation of self nevertheless remains a humiliation forever, a warning, and, let us hope, a deterrent. No one experience of the kind, however, can expel the stranger within us, the foreigner, naturalized mayhap, but less loyal to our land than to the indefinite somewhere whence he came. He is an uninvited but permanent guest. Our private and personal Mr. Hyde stubbornly declines to coalesce, completely and permanently, with our Dr. Jekyll.

MORE distinctly foreign even than that other self of ours are those strangers that seem to dwell with us in intimate domestic communion, while much of the time they really inhabit a foreign land—the children whom we love and cherish, but seldom quite know. They are far more interesting than any foreigners whom we encounter in the quaint old cities of Europe, and an intimate acquaintance with them is worth more than an ocean voyage; but no ship sails the uncharted sea that separates youth from age. Some of us, by a feat of sympathetic imagination aided by fragmentary memories of our own childhood, manage to penetrate for a little way the foreign parts in which some children habitually dwell, to which most children periodically withdraw. These beloved foreigners rather imperfectly accept our codes, moral and esthetic, and one source of misunderstanding is our fatuous belief, against all evidence, that the acceptance is complete. It is shocking to find, for instance, that these little uncivilized aliens delight in the colored supplements of the Sunday newspapers, in mechanical syncopated music, in the bloodiest dramas of the movies. We would, however, be more shocked could we know how little they understand and accept the moral code that we endeavor to instil into their queer little minds.

THESE foreigners have even a speech of their own, and as for our speech, they interpret it according to their own lights. Thus we say much that for them has no real meaning, and they fall into the habit of humoring us in our seeming absurdities. The land into which they withdraw, often when we most need their society, has its own habits and customs, yes, and in spite of us, its own morals. Of course it has its own esthetics too, this foreign land of the nursery, the dining-room, the drawing-room, the lawn. Because grown folk are forgetful of their own childhood, the time when they, too, dwelt in this foreign land, and are dull of perception, preoccupied, and often impatient, the child's country is in some sort an enemy of Grown-up Land, and war, open or secret, often exists between the two. The soldiers of Lilliput sally forth and valiantly do battle with those of Grown-up Land, nurses, governesses, and all, until the great brutal artillery of Grown-up Land is leveled against the childish legions, and they are put to flight. Conquered, however, they never really are. Truces indeed occur, and the soldiers from the local Lilliput are kissed and caressed by the rulers of Grown-up Land, until the latter hope that there will never again be rebellion, that the treaty is at last inviolable. Such hopes are doomed to disappointment, however, for the inhabitants of Grown-up Land never visit Lilliput; they do not even know that it exists; so how can they accomplish permanent peace with its inhabitants?



WITHIN *and* WITHOUT *the* VILLA STIBBERT, FLORENCE



A veritable fairyland of tree and flower and blossoming shrub is the garden which surrounds the Stibbert Museum. Here and there Renaissance marbles and beautiful old bronzes add to its charm

A chord as strange and far away as their native Egypt itself is sounded by the diminutive Egyptian temple, backed by cypress trees and reflected in the still Italian pool, and by the obelisk near it

HALF-WAY up the gentle slope of Montughi, on the very skirts of Florence, lies the old Tuscan villa now known as the Stibbert Museum. This villa was built in the old Tuscan style, in the latter half of the nineteenth century, by Mr. Stibbert, an Englishman, who was born in Florence in 1838. Though born in Italy, Mr. Stibbert was educated in England, but he loved the land of his birth so dearly that he returned there to fight for its freedom under Garibaldi, during the war for Italian independence.

ARIST, SCHOLAR, AND TRAVELER

After the war, he settled at Montughi and spent his life in collecting rare and beautiful things for the villa which he built there. He was an artist, a scholar, and a tireless traveler. During his wanderings over Europe, in India, in the Holy Land, and in the far east, he brought together a remarkable collection of ancient armor, costumes, rare bronzes, and rich textiles. His collection of armor was especially notable and contained a large number of striking pieces and complete equipments and a smaller quantity of rare and exceptionally fine fragments.

When he died, in 1906, Mr. Stibbert bequeathed his villa and its valuable contents to the English Government, but England, for some reason forever inexplicable to the non-official mind, refused the gift. By the terms of the will, the villa then passed to the city of Florence, to be maintained as a museum. Florence accepted the villa gladly and has made of it yet another gem in her crown of museums. Thus Mr. Stibbert, who was at heart an Italian, has given to the people and the country he loved, his home, his treasures, and his exquisite garden.

Within the Stibbert Museum is housed the large and fine collection of arms and armor of many periods, made by Mr. Stibbert. This collection is finely mounted and of wide general interest

The casual traveler is in danger of missing the Stibbert Museum, on his visit to Florence, unless some traveler more deeply familiar with that Italian city of art urges him to drive out through the Ponte Rosso gate and find it. When he enters the garden, he is in a veritable fairyland. Seen from the terraced walks at Villa Stibbert in the early spring, Florence lies glimmering in the sun like molten metal poured into the valley, the fields are like yellow carpets thrown recklessly on the hill-slopes, with the almond trees puffed everywhere in delicate smoke-clouds, and all about are the snow-capped Apennines and the skies of Italian blue. Then the garden is full of violets, flags, and sprays of feathery mimosa, and all the walls are hung with yellow roses. The cool shadow of the cypress lies across the terraced walks and galleries and the pool shimmers in the amber sunlight.

KNIGHTS AT ARMS

The villa itself is built in the fourteenth century style, massive, simple, singularly appropriate to the Tuscan landscape. Inside it is like a private house in every detail of furnishing and decoration and is kept exactly as Mr. Stibbert left it. His collection of armor is shown in a vaulted hall lighted by high deep windows and hung with tattered banners.

The first impression on entering the room is striking in the extreme. A long

(*Continued on page 98*)

Eloquent of Stevens's power to evoke a whole romance in a single plastic study is "L'Absence," with its telling portrayal of listless attitude, sad-eyed languor, and complete indifference to all external interest. Nor does Stevens forget a revealing ring upon the left hand. Here, also, is proof of how entirely he could fill a canvas with a single figure—that of a woman

Indefatigable interpreter of "the light that lies in woman's eyes" was Stevens, who for fifty years followed the elusive charm of woman through every changing mood and fashion. "La Dame en Rose" is evidence of the consummate skill with which this artist emphasizes the gown and the accessories of the woman of fashion, yet subordinates them to her womanhood

IT IS an interesting coincidence of these days when war draws attention to Belgium and fashion to Victorian dress that the greatest painter of nineteenth century feminine grace was a Belgian. Alfred Stevens, four of whose delightful studies of women are reproduced on this page, was born in Brussels in 1828.

During the period when Queen Victoria was tempering to English taste the fashions that the Empress Eugénie originated in France, Stevens was the painter *par excellence* of the boudoir and the salon. From 1857 he depicted Parisian grace with incomparable freshness and skill. He was the historian - moralist of women of elegance, recording their joys and heart-aches, their souls and their *esprit*, as unfailingly as he depicted the lustrous beauty of the stuffs they wore and the soft luxury of their lives.

IDOL AND PAINTER'S PAINTER

A painter's painter, as well as the idol of the amateur, Stevens influenced his contemporaries enormously,—among others, Whistler,—and like Whistler, he felt the influence of the art of Japan. His art has also affected the more personal of the writers and dramatists of the last twenty-five years. Of woman, nurtured and lovely, he made a symbol of life, and he has expressed her in all her aspects, followed her in all her variations. Never did he malign her; and through her, he illuminated nineteenth century society. The whole period is pictured with her; and what a world of exquisite things the subject of this artist calls around her!—jewels, deep furs, gleaming textures, the fantasies of the orient in rare treasures.

Photographs by William E. Gray

Not less than this power of expressing the personality and mood of woman, was Stevens's gift of expressing the personality of the interior which she created, as in "L'Attente." At the top of the page is "Autumn," one of the series of panels ordered by Leopold II of Belgium for the Salon des Ambassadeurs, Brussels. Paintings reproduced by courtesy of Mr. Edmund Davis who owns a rare private collection of Stevens paintings

AS TIME PLACES HIS WORK

Stevens's technique was a thing of infinite labor and exquisite finish. The famous critic, Lemonnier, exclaimed enthusiastically, "Stevens is one of the race of great painters, and like them he takes immense pains with the execution of his work." This praise is amply borne out by the lustrous canvases of Stevens, in which no detail is ever slurred — or ever obtruded. A deft and delicate perfection of touch gives to these paintings a surface as suave and beautifully modulated as the lives of the well-born women whom they picture. It is not the least of his merits that, without making—as many later painters have done—a fetish of technique, he upheld a standard of fine execution, the influence of which extended far beyond his country. His work has long held high rank for its sheer beauty.

Stevens died in 1906. At the height of his power he ceased to exhibit at the Salon, but in England, France, Germany, Russia, and Belgium, every important collection counted its Stevens. One of his sitters was the beautiful Empress Eugénie, but the portrait which he painted of her has completely vanished.

ALFRED STEVENS, THE NINETEENTH CENTURY PAINTER OF WOMAN'S MOODS AND MODES

Above the green drawing-room is a little "lilting gallery" where troubadours of old were wont to "lilt" with the voices of the guests below for accompaniment

Photographs by H. N. King

AN INTERESTING EXPRESSION IN COLOR IS LADY IAN HAMILTON'S HOUSE IN HYDE PARK, LONDON

ONE of the most interesting expressions of the prevailing bold use of color in interior decoration is Lady Hamilton's house in Hyde Park Garden, London. Here the breaking away from classic convention begins in the vestibule, which has purple blue walls and heavy purple velvet curtains to separate the stone steps from the approach to the hall. On each side of the steps are Italian garden vases filled with mauve heather.

CONTRASTS IN COLOR AND FABRIC

A striking use of contrast in color and fabric greets one upon entering the hall, which is photographed at the upper right. A black velvet couch with gold claw feet is heaped with fire colored pillows in silks, odd velvets, cloth of gold. On each side of the double doors are two of H. W. Joccabsen's amazing blue canvases in broad flat gold frames. In one corner a well-head of painted wood filled with a flamboyant variety of plants in pots—some natural, some cleverly artificial—adds a gaily decorative note. The staircase, and the approach to it, are separated from the hall proper by two columns and a strip of stone floor. In contrast with the plain oak ceiling and neutral walls of the hall, the columns and staircase walls are a brilliant turquoise blue, marbled in effect; in fact, the illusion of jade-like marble is quite perfect. The staircase which leads to the drawing-rooms is in black and gold architectural iron.

In the black drawing-room, shown at the bottom of the page, the walls are a dull black, with the chimney, ceiling beams, and door frames bright emerald green; there is a white plaster ceiling. The windows, which overlook Hyde Park, are hung with coarse black material against the glass, then with soft green silk shades, which hang with a little fulness, and then with portières of gold-banded black velvet edged with a long gold pendant in carved wood. Each window is framed with a cornice of bright green brocade finished with heavy gold fringe.

Odd bits of eighteenth century painted furniture in red lacquer or gold are about, and there are garden vases heaped with flowers, and curious mirrors with carved and painted frames in grape-and-garland designs. Over the long dais-like couch is the very vivid and joyous color

(*Continued on page 102*)

From an entrance of purple blue walls and purple velvet curtains one steps into the hall shown at the top of the page—neutral walls, a black couch heaped with fire colored pillows, amazing blue canvases, and a brilliant turquoise blue staircase wall

In the green drawing-room, shown in the photograph second above, the walls are painted a pure apple green, the chairs and couches are upholstered in black velvet, and here and there are low Italian stone baskets heaped with fruit of all colors

Etched against the white ceiling of the black drawing-room, photographed just above, are green beams supported by black walls. Bits of red lacquer, a dais covered with cloth of gold, and skins that are Sir Ian's trophies are picturesque incidents

Not least among the attractions of the new ambassadorial residence on l'avenue d'Eylau is the large and beautiful formal garden. From the top of the steps this garden stretches back all the way to the rue de Longchamp

Photographs by H. C. Ellis

In the boudoir, rare engravings are hung against paneled walls of soft French gray, with decoration in blue

At right, the bronze plaque presented by La Fraternité des Artistes to Mr. Sharp and other noted workers for the relief of artists

In the library of Mr. Sharp's residence are hung fine old paintings from the collection of Count Barthaloni of Geneva, the present owner of the house. The chair in the right foreground is a fine old tapestry piece, also from his collection

THE RESIDENCE OF THE AMERICAN AMBASSADOR TO FRANCE, MR. WILLIAM J. SHARP

IT MAY POSSIBLY BECOME A PERMANENT RESIDENCE FOR AMERICAN MINISTERS

PARIS STANDS OUT FOR THE BOUFFANT SKIRT, BUT IF PARIS FAILED, THE HOOP WOULD DO IT, AND IF ALL ELSE FAILED, THE SKIRT COULD STAND OUT FOR ITSELF

She is girdled about the waist and about the brow with a ribbon half sister to a string, for fashion has decreed just ribbons, not their size. The frock is delicate mauve taffeta and the ribbon is pale gray—a dainty color scheme. It might even be said that the sleeve is a ribbon, so small it is

Pouf! a rose mousseline gown, light as thistle-down. That vigilant collar is of no sterner stuff than the retiring corsage-band—rose taffeta ribbon, picot-edged. The deep red bow-knot of roses ends near the hem with large pearls, and there are ebullitions beneath the collar that must stand for sleeves, perforce

Ruffles of silver thread lace in the frock above bear a real resemblance to the pretty puffed lacy things we used to call sleeves. Silver roses are spotted across the rose taffeta of the gown, and this material is to the gown its trimming. The round neck is in keeping with the girlishness of the three flounces

COMBINING *the* SILHOUETTES *of* YESTERDAY *and* TO-DAY

Deft Manipulation of the Mode That Is Gone and of That Which Is Come, Produce a Type of Costume Possessed of Both the Grace of Fulness and the Virtue of Discreetly Revealing the Normal Lines of the Figure

This skirt silhouettes a slim figure against a background of width and fulness, thus gaining the essential feature of the new mode and yet keeping the best feature of the old

As if to show the lines of yesterday's fashion in to-day's, the designer shadows through the flare of this season, like a very ghost, the slender outlines of the preceding mode

THE problem of combining the better qualities of the two silhouettes of the past decade is an interesting one and some designers have achieved a notable success in solving it. For seasons past, the paramount thought has been to keep the lines of the figure slender and graceful. Having now attained this end, many women seem inclined to refuse to cover these lines with bunched-up fulness. Fulness there may be. In fact, fulness there must be, but it must be manipulated to reveal —not to conceal—the figure.

The full skirt, although it has much charm, especially for young girls, has not always been enthusiastically welcomed by smart women of more mature years. The tight skirt of recent seasons, be its faults what they may, was beyond question chic, and although the full skirt may boast more grace, it frequently lacks that elusive quality termed smartness.

OLD SLIMNESS TO NEW FLARE

Fulness there must be this season. To show a slim silhouette and yet give this fulness is the problem which Balcom has cleverly met in the gowns illustrated on this page. The fronts of the dresses have a tightness which outlines the figure; the backs are composed of three godet plaits, against which, as seen from the front, the figure is outlined. Velvet suits, such as that at the bottom of the page, lend themselves quite as readily to this mode as do the afternoon and evening gowns. The cut, in the majority of cases, is somewhat similar, as the back of the skirt is a section entirely separate from the front.

SLIM FRONT, FULL BACK

This cut is perhaps best shown in the evening gown at the upper right on this page where the front is composed of three ruffles of silver lace, scant enough to outline the figure. The back of the skirt, which is of silver brocaded faille, matching the material of the pointed bodice, is cut in three godet plaits. In the afternoon gown at the upper left on this page, the velvet bodice and the sash sections used at the sides throw into relief the tighter cut of the front of the skirt, while the back is caught to the front at the sides.

A suit of very fine ribbed Bordeaux corduroy, designed to carry out this new idea of combining a slim silhouette with a full back, is shown in two views at the bottom of this page. Here, an unusual skirt has been made which is close-fitting in the front and has a full back composed of three godet plaits. This back is a section separate from the front of the skirt, although it is caught to it at intervals at each side. It is really a tight skirt with a full back applied to it. The coat is in a loose flowing style, narrow at the shoulders and flaring at the hips, and has flaring kimono sleeves. The collar is cut on the lines of a monk's cowl—a clever device of this designer's. This cowl is very much in keeping with the high collar of this season. This collar and the cuffss are of nutria, a fur similar to beaver.

THE HAT OF MATCHING FUR

The little hat, which was made by Balcom to complete the costume, is also of nutria. It fits close to the head in the front and is raised in the back, where two turn-over sections of the fur are caught by fur buttons.

At the upper left on this page is an afternoon frock of black brocaded crêpe de Chine, with a bodice and side sections of black velvet. The cuffs and the sash sections are trimmed with white fox fur, and the standing collar is of white organdy. This skirt, also, is designed on the new lines which seek to combine a tight front with a full back composed of three godet plaits. This frock is a pleasing example of that often-sought and seldom-found costume, a really youthful black gown.

The hat, which accompanies the frock, is one of the pretty and new draped models which are meeting with cordial acceptance. It is entirely of black velvet and without trimming.

THE SHADOWY PAST

An evening exponent of the new silhouette is the gown with the bodice and full back of the skirt of white faille brocaded with silver; it appears at the upper right on this page. The front of the skirt is of three rather scant flounces of silver lace over cloth of silver. Silver ribbons form the sleeves, so-called, and silver ribbon, encircling the narrow underskirt, lends emphasis to the slender lines of the old mode which show in shadowy fashion through the lace.

This velvet costume, shown in two views, gives its word that the mode which serves two masters is adapted to velvet suits as well as to frocks

To be crisply, engagingly full, yet to show here, there, and everywhere, that the figure beneath is really slim, that is a task. Costumes from Balcom

ENTRENCHED BEHIND FORTIFICATIONS OF FUR AS HIGH AND AS HEAVY AS IT CAN SUPPORT, FASHION WAITS THE ONSLAUGHTS OF WINTER

The breezes may blow where they list when she wears this coat of petrol gray cloth, —a greenish gray, almost black—and a great deal of red fox. The red fox is picturesque, as well as warm, and the little bodice part of the coat, fitted close to the figure, is warm as well as picturesque

Ribbons are certainly having their day—and part of something else's day too—in a frock like this with a skirt all of tête de nègre velvet ribbon ruffles. The pretty bobbed off little jacket is of sealskin and velvet, and the part of the sleeves that is not also of the sealskin is of tête de nègre velvet

"Fashion says collars up," says the collar. "Fashion says hats down," says the hat, but they agree upon silver cords and tassels and squirrel

METAL BROCADE IS THE CURRENCY OF THE REALM OF EVENING FROCKS AND COATS

ONE SCARCE DARES MENTION RECEPTION GOWNS WITHOUT SAYING, "OF VELVET"

Whoever has seen the flying squirrel spread its paws and give itself a sail of fur, knows where the evening wrap above got its inspiration. In it green and gold brocade and black fox combine most luxuriously. In front the coat, for it is a coat in front, is belted and buckled with old-gold; in back the cape swings free from the arms. When the arms are outspread the green and gold striped faille lining is visible

Lines that everywhere descend in tints of cream and gold is the secret of the dignity of the evening gown in the middle above. The gold brocaded faille sweeps backward in long lines, its piquant flare kept well back of the hips. A bodice of cream tulle is crossed with rhinestones, and in back a cape of tulle swings and gleams under its rhinestone weight. A band of brown skunk on the hem in front accents the color scheme

Every line tapers in the dove gray chiffon velvet reception gown above. The lines of the bodice descend gracefully long on the sides, and the skirt flounces diminish to a low point in front yet give also a swaying flare that is piquant, yet leads the eye down. The embroidery is a simple stitch in dove gray wool, and chiffon sleeves are of the same gray, full above a tight cuff. The velvet collar is circled with ermine

The three-piece costume at the left is black chiffon and velvet, with relieving white velvet in the lining of the looped scarf. Underneath the short-sleeved velvet Eton jacket the frock has a velvet shoulder yoke above a deep section of plaited chiffon. This is supplemented again by a flounce of velvet flared with velvet quillings, and below, chiffon. Models designed especially for the dressmaking salons of John Wanamaker

SHE'S GOING IN HER MOTOR, OF COURSE

Come Frost, Blow Gale, the Mode of the Winter Is Warm; Motor Coats Are Made of Velours and Fur

THERE was a time when the motor coat was a "rough and ready" garment and frequently a rather ungainly affair. Gradually, however, it has become more and more attractive, and to-day, although it has lost nothing in usefulness or warmth, it is distinctly a smart and becoming coat. Jenny and Chéruit have both made very lovely models of wool velours cloth, trimmed with the high fur collars which are as becoming as they are warm. And contrary to expectation, these collars may equally well be worn open, if that style is preferred. The belt, which was a dominating feature of the spring models, has practically disappeared from the new motor coats, or when used has become a wide affair worked into the design of the coat itself.

IF ANY, THE MOVABLE BELT-LINE

The waist-line, particularly in the long coats, is a movable quantity. Some of the models have a tendency to be long waisted, as in the Paquin coat at the lower left, while other waist-lines are practically normal. This season, coats of this "motor" type can not be considered for motor use only, as they will be worn over cloth and chiffon frocks for general daytime wear. And, by the way, this coat-and-dress fashion is a very pretty one which the French women have long enjoyed and which is likely to be an equal favorite with American women. This would not have been possible a few seasons ago when the separate top-coat was of the English type, cut on mannish lines; but the French have now made of this coat a softer, more feminine garment, a type which will answer many more requirements than did the old mannish coat.

The Georgette motor coat is a lovely combination of lines, and exemplifies the new art of motor coats—their utility for many needs

This scarf may be scarf or muff, according to which is colder at the moment one wishes to wear it, throat or hands

Bands of stitching make a panel front and deep belt, and broad bands of seal trim this coat of that softest of wools—velours cloth

A high crowned hat trims its veil to the winds of fashion. Furs and coats on this page shown by Weingarten and Jenks

The Paquin motor coat shows the broad belt as part of the design of the back, and a beltless front, long waisted and most becoming

THE PAQUIN MOTOR COAT

The coat at the lower left is a Paquin model, and distinguished for that lovely grace and "wearableness" that mark all Paquin's creations. It is of wool velours, deep blue, and is finished with a wide collar and deep cuffs of beaver, and is buttoned with beaver. The gatherings at the back both below and above the belt give an usually becoming and youthful back, and the broad half-belt which is so distinctive a part of the coat design in the back, separates these gathers far enough to detract from any bulkiness. In front, the coat is distinctly long waisted.

The hat worn with this coat is a flat plateau of blue velvet on a tight velvet cap. Even the winds of motoring would have difficulty in dislodging it from the head.

MME. GEORGETTE'S CREATION

The coat at the upper left of the page is a Georgette creation, and what distinction is not given it by the red and black check of its velours cloth is given it by its cut—a deep yoke, pocketed, above a full flared skirt. Here again beaver—that most old-new-fashioned of furs—collars it, cuffs it, buttons it, in fact, even encircles the tiny tapering hat of black velvet which accompanies it.

On the coat at the upper right of the page seal is the preferred fur, as it is on the tiny tassel-trimmed toque of seal illustrated with the coat. Indeed, seal and beaver, as well as caracal, squirrel, and the other short tailored furs are very much used in winter motoring. The unusual thing about this coat is the panel of stitching that extends from the neck to the bottom of the coat. This long line, an echo of the one-piece and princesse lines, is adapted on many garments and in as many varied ways as there are garments.

In this coat also the belt is broad—a band of seal in front and in back a cloth section twelve times stitched. The cuffs and collar are also of stitching and seal. This coat is of brown velours cloth, and its grace of line stamps it as inimitably French.

THE FUR END OF THE TRIP

Winter motoring is practically impossible without furs, and for this a practical fur must be chosen that will take hard wear and spare one's better furs. In the middle of the page at the top is illustrated a scarf of imitation black fox. This is an adaptable scarf; it can be clasped around the neck as shown, or placed around the shoulders and kept in place by a velvet strap fastened under the arms; or it can be used as a muff by clasping the head and tail ends together. If a muff is wanted in addition to the scarf, one with a white-tipped tail to match the scarf is shown just below it.

Two little motoring hats are shown with the furs. The hat on the figure with the scarf is of black velvet, and large faille bows are still not large enough to catch the wind. The hat on the figure with the muff is a high, tiny-brimmed hat of tête de nègre velvet, trimmed only with a rosette of beige faille outlining a beaded flower in pink, green, and blue. The veil may be caught close under the chin if the wind blows high, and unloosed when one leaves the motor for the purpose of shopping or calling.

CALLOT, LEST WE FORGET THE INHERENT GRACE OF VELVET AND FUR, SPANGLES AND TULLE, INVESTS THE HOURS OF AFTERNOON AND EVENING WITH THEM

Callot makes the shimmering lines of a spangled evening gown fall in nearly unbroken straightness. Even the scarf-like green tulle sleeves are weighted with a gold tassel straight down to the jet and gold embroidered bodice and in both front and back they hang flat against the panels, which shine with green and gold embroidery and are edged with bands of white fox. Below the full floating overskirt of green tulle may be seen bands of gold braid on the green satin background

As though to add a bit of warmth against winter winds, a rich gown of blue chiffon velvet takes a queer little cape of black moire, crossed quaintly in the front and studded with two big rhinestone buttons. The color scheme—the blue and the black with a vivid pink rose atop the high girdle—proclaims the gown French and Callot's. The trimming bands are skunk. The black velvet hat boasts a lovely brim-line and the bare space in front is just tipped with ostrich

Callot's fancy for big plaids finds crisscross expression in a chiffon velvet afternoon costume of soft blues and browns. Just to be unique, only one side of the skirt is puffed up under the flaring peplum of the brown velvet coat, which has, quite in keeping with its velvet richness, a few signs of military dignity —blue tassels, and gold and blue braid, and the like. The choker collar is blue velvet; the jabot, of course, lace. Gowns on this page imported by Simcox, Inc.

THE TRIPLE ENTENTE: FUR MUFFS, SCARFS, AND COATS

HUDSON seal of a good quality is, if anything, more popular this season than last, and it is likely to gain instead of to lose in popularity from year to year. The soft luster of Hudson seal is immensely becoming to most people. The fur gives excellent service, is possible for both day and evening wear, and is comparatively reasonable in cost.

To be sure black caracal, baby lamb, mole, and many other furs have equal attractions, and some of them equal wearing qualities, but unfortunately they are priced much higher. The coat of Hudson seal illustrated second from the upper right is a smart yet conservative model. It has sufficient flare to mark it of the winter season, and has a collar which may either be worn high or open; it has fairly close fitting sleeves with deep cuffs, and is made of a remarkably good grade of skin lined with gay crêpes, satins, or similar linings that are especially attractive this season.

BEAVER, THE NEW-OLD FASHIONED FUR

Beaver has leaped into a popularity that threatens to disorganize the fur market. The price has gone up steadily for the last month, until it is now one hundred per cent. higher than it was a month ago. The use of beaver in short coats of the type shown at the extreme upper right is one of the latest fancies. There is a demand for this sort of topcoat in fur suitabie for general street wear. They are also smart for the country. Beaver is a warm fur and light in weight. The price quoted for this coat is exceptionally reasonable as the shop making it bought up many beaver skins before the advance in price.

Dyed blue fox, an immensely becoming fur and so like natural fox that it is hard to distinguish them, holds an unabated popularity; $79.50

The coat of Hudson seal at the right has flare, high collar, and close sleeve to mark it of the new season; 45 inches; $125

Beaver, an exceptionally warm and light-weight fur, is adaptable to top coats for street wear; 30 inches, $150; 40 inches, $175

A POINTED NOVELTY

Pointed fox is a fur novelty that is likely to be successful. It has not been particularly smart of late, having been largely superseded by cross fox, taupe fox, white, and red fox, but with silver fox in such great demand this season, furriers have been clever enough to dye and point fox after the fashion of silver fox. The pointing is so done that the white hairs appear in very much the same fashion as on the expensive silver fox, and even the brush of the tail has been very well imitated. The set shown at the lower left consists of a one animal scarf and a good sized brown muff showing the head and tails. The rich soft appearance of the fur is immensely becoming.

The vogue for silver fox has enhanced the popularity of cross fox. The set illustrated second from the left below is an animal scarf and a muff very prettily marked, with a generous showing of the dark hairs.

The color of blue fox has been so beautifully reproduced that it is very difficult to tell the dyed skins from the natural blue fox. There are many people to whom this light taupe color is especially becoming and so the popularity of the fur is unabated. The set illustrated at the left of the middle above shows an animal scarf, and a large one-skin animal muff.

When very fine skins are used, smoked wolf can be made to resemble fox and it wears better. Dyed a beautiful deep taupe color, it makes a rich looking set and is an excellent purchase for a comparatively small sum of money. One such set is illustrated at the lower right of the page; it is very reasonably priced.

Pointed fox comes into its own again, and this season, fox dyed and pointed after the manner of silver fox is a novelty; $80

The skin of the mode is now often cross fox, shown here in generous cuts that are marked with the valuable dark cross; $69.50

If a selection of fine skins is made, smoked wolf can be dyed to resemble fox closely; it wears better than fox; scarf, $25; muff, $25

The color a certain frock needs is in this bow-knot of blue enamel, silver, and rhinestones; 1¼ inches long; $3.50

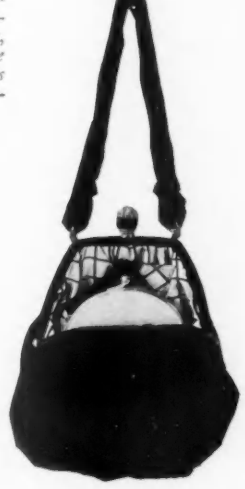
Worth turns a square gray squirrel muff into a diamond-shaped squirrel muff by opening the two adjacent sides; one hand slips in on each side of the gray silk cord which tethers the affair to the wearer; muff, $49.50

A frivolous bedizened little affair is a bell-shaped Worth muff of Burgundy velvet with a gold ornament at the top, a silk cord and tassel adangle, and rows of sable-dyed squirrel and gold fringe around and about it; muff, $49.50

Of small rhinestones set thickly in silverite is the pretty hirondelle hairpin which is photographed just above; $10

Jet cut in oblongs to represent onyx fashions the flexible bracelet shown above, which fastens with a little ball and chain; the chain is silver and the ball is a rhinestone; $4.95

Cut steel beads and a jet clasp are the decorative motifs on the bag opposite, which may be had in moire or chiffon velvet of any color; 6½ inches wide; 6¼ inches deep; $5



Of faintly corded black velvet, shirred at the bottom and lined with black and white silk is the bag above. It has a rhinestone clasp and encloses a purse and mirror; 4 inches wide at top; 6¾ inches deep; $7.50

One large pearl and many small rhinestones set in silver compose the button earring above; they are $5.50 for the two of them

An enamel top and a fancy silk lining of any color that may be desired make the bag above a gay little accessory. The black velvet has a faint white stripe; 5 inches wide at the top; 6 inches deep; $5

Rhinestones and imitation sapphires are set in silver to form the ever useful bar pin; 2 inches long; $2.95

Black satin cushion; on the white satin center a black head is embroidered; $3. Black openwork silk stockings; $3.95. White, black, or pink brocaded slippers with plain satin heels and straps; $10

Clusters of rhinestones and imitation sapphires, or emeralds, set in silver form the wide bar of this pin; 2¼ inches long; $6.95

LITTLE INCIDENTS IN PREPARING FOR A SHOPPING TOUR, A TEA, OR AN OPERA FROM SUCH TRIFLES AS BOW-KNOT OR BRACELET TO A MORE OR LESS FIRM FOUNDATION

A cream white broadcloth bonnet caps the climax of a white winter wardrobe, and not to be outfaced by white coats and dresses it takes a soft, fluffy, most becoming facing of white chiffon. The trimming is beaver with pink roses; from Maison Josef

The Younger Generation

It Is the Fashion of Children to "Play Ladies," and So the Mode of Ladies Plays It Is for Children

Straight as a gendarme does any very young lady stand—especially when she wears a coat made in straight military style of soldier blue cloth, and a black-ribboned hat of the same. In deference to her years the collar and the belt are white suède

There are hours when a small girl needs the aid of a dress to make her look her virtuous part. With high propriety it may be of blue serge with deep bib vest and Puritan collar of white piqué as puritanical as deep. Bands, round about, are black braid

No winter wind that blows can avail against the warmth of a white broadcloth coat snugly fastened to the chin under bands of squirrel. The hat is white, too,—of faille, with squirrel band and cockade

Little girls from the ages of six months to three years have their own fondness for tucked dresses of handkerchief linen, with sashes run under the tucks. Brown beaver and red rose trim the white felt hat

As finely plaited as they are wide and frilled as crisply as frills may be, are the trimmings of this otherwise untrimmed handkerchief linen dress. A casing-run ribbon lifts the waist-line to a high degree

Only one's birthday or a friend's party are adequate occasions to bring out one's embroidered white broadcloth coat and white faille and ermine hat. The four costumes in lower row from Maison Josef

NOT INATTENTIVE TO THEIR OWN DESIRES, THE YOUNGER SET CHOOSE THREE DRESS-UP FROCKS TO TWO FOR SCHOOL

One has still to be in her fluttery teens to wear a frock so delightfully and irresponsibly fluttery as this copy above of a Fanny model. It is in pink chiffon, pink satin, and gray fur, with clusters of rosebuds unexpectedly scattered over it, here and there; $75

If need there be for a party dress, nothing better befits the well-bred young lady than a dress of rose and Copenhagen charmeuse like the one at the upper left; $30. For a school dress it may appropriately be made of blue serge with no change in design; $18.50

The blue serge copy of a Chéruit model at the upper right barely reaches dimpled knees; white linen collar and cuffs finish the waist of box plaits, left unstitched, but pressed. The belt is patent leather. For sizes from 4 to 6 years, $17.50; for 8 to 14 years, $19.50

A baby neck and meek little sleeves are enough to enlist any one in the service of the fluffy dress of net at the left, with an apron veritably in ribbons, pink or blue. The roses are ribbon too, as are the wide bands that go over the shoulders; for 10 to 16 years, $48

A sophomore's excess of adjectives would be excusable in description of the charming blue faille dress at the right, for dignity and youthfulness are seldom combined so subtly. A touch of silver embroidery appears just under the collar; 14 to 18 years, $55

Of crêpe de Chine in whatever color you will is the room robe, and the combination is pink crêpe de Chine; robe, $4.95; cap, $1.95; combination, $3.95

Of crêpe de Chine and Valenciennes lace is this combination of exceptional value; the sleeveless nightgown is embroidered batiste; combination, $3.95; gown, $1.50

Made of an excellent combination of net and lace is the brassière sketched below, which is particularly effective for wear under the transparent blouses; $7.50

The simplest of crêpe de Chine combinations, $2.95; and a negligée of delicate blue chiffon, soft blue satin, and cream lace, $28.50; cap, chiffon and lace, $8.75

CRÊPE DE CHINE IN WHATEVER COLORS YOU WILL AND THE SOFTEST PINK AND WHITE BATISTE ACCOUNT FOR EVER SO MANY SHOP COUNTERS FULL OF UNDERWEAR

DELICATE blue chiffon, soft blue satin, and sheer cream lace compose the negligée at the upper right. Rose ribbon is used as a girdle and to hold the front and back sections together. The straight Empire line is a becoming one in negligées, and in this one the otherwise severe back and front are broken by lace at the shoulders and neck. The boudoir cap with the negligée is blue chiffon, cream lace, and rose ribbon.

The crêpe de Chine room robe shown at the upper left is well made and is of an excellent quality of material. This robe may be had in pink, blue, white, or in any other color to order. Of cream lace and net is the boudoir cap.

BATISTE AND CRÊPE DE CHINE

Of an excellent quality of Georgette crêpe is the nightgown in the middle group at the bottom of the page. It is finished with ribbon run through net casings.

Very simple, but of excellent material and trimmed with a fine embroidery and a pretty Valenciennes lace, is the inexpensive gown in the middle at the top of the page. At the lower left is a pretty nightgown of pink Japanese silk. The gown is trimmed at the neck with satin ribbon and a heavy lace.

The combination in the middle at the top of the page is of crêpe de Chine trimmed with Valenciennes lace and batiste embroidery. This combination may be had in white or pink crêpe de Chine.

LACE AND HEMSTITCHING

Also of crêpe de Chine is the combination at the upper right, trimmed with hemstitching. Quite unusual in value is the envelope chemise in the middle at the bottom of the page. It is made of soft pink batiste with Valenciennes lace edging.

Of crêpe de Chine, in either white or flesh pink, trimmed with ruchings and shirrings of white net, is the chemise at the lower right. It may be matched in a nightgown at $5.95.

Shown at the upper left is a combination of pink crêpe de Chine and Valenciennes lace. It is prettily finished with strips of insertion. An excellent combining of net and lace is shown in the brassière on this page. It is a most effective model for wear under transparent blouses.

Pink Japanese silk, a very soft silk which launders beautifully, forms this pretty short-sleeved nightgown trimmed with heavy lace and with ribbon; $6.95

Of unusually good value are this envelope chemise of pink batiste and nightgown of Georgette crêpe with ribbons run through casings; chemise, $1; gown, $8.50

Of either white or flesh pink crêpe de Chine, trimmed with ruchings and shirrings of white net, is this pretty chemise with narrow net shoulder-straps; $3.95

SMART FASHIONS *for* LIMITED INCOMES

Evening Gowns and Their Wraps Are the Next Wrinkle in Madame's Brow, but Given Six Designs—Youthful, Less Youthful, Least Youthful—the Wrinkle May Be Added to Fashion

Jenny designed it—soft rolled hem, tiny lace shawl-bodice, fetching ruffle sleeves, and all—of silver brocaded faille and silver-run lace

A length of brocade—for few the evening frocks without brocade—can be supplemented with lace and tulle and rhinestones at small total expense

So that the evening coat be slender of shoulder for all its broad collar, and full of many inches at the hem, its style is assured

A Dumay frock is girlishly young in this length, but if lengthened, and the back panel extended to a train, it suits the older woman

For sheer chiffon or sheerer tulle voluminously full and tucked crosswise to form headings for ribbons of silver is this bouffant frock

AGAIN the time of the year has arrived when the question of evening gowns has to be given careful consideration. Generally speaking, the woman of limited means would be wise to have her evening frocks made at home. If the right design and the proper materials are selected, a good seamstress is more likely to make a success of this type of frock than of any other. The copies of French models, or gowns as good, are very costly if made by a first-class dressmaker or if bought ready-made, and the ready-made copies that are inexpensive necessarily can not be made of the good materials that fashioned the original models. Of course, many of these cheaper models are excellent, but when good ones are not available, charming frocks may be made as inexpensively or even more inexpensively at home.

A Dumay model which has many possibilities in it is illustrated at the lower left. This frock has many points in its favor. In the first place it is simple to make, and secondly it is a frock that may be worn girlishly short as here illustrated, or for an older woman could be cut a little longer and the back panel extended into a train. Also this frock lends itself to various materials. The original was of pink faille brocaded in silver, and the sleeves and both the underskirts were of a thin net lace—the upper skirt bordered with a band of skunk. This is unquestionably a charming way to make this model, and if the lace proved too costly, tulle could be used in its place, or possibly lace could form the sleeves and upper skirt and tulle or lace-edged tulle the under one. If it is for an older woman, this frock would be an excellent design for black and gold brocade combined with black lace or net.

BROCADES FOR ALL AGES

Many of the gowns this season that are suitable for the older woman are of heavy brocades. A lovely adaptation

(Continued on page 154)

AN AUTUMN DAY

Let me see—I must change my dress, but I can wear this coat in the park with Miriam, to luncheon with Anita, and to early tea with Charles

I'm sure, Anita dear, the head waiter will remember which table you reserved for luncheon to-day

See, Miriam, my morning dress is really not so short as Mrs. Woolsey's, but my hat is much smarter and my skirt more unusual, don't you think?

Do you think I really dare try that new step, Charles, at a "thé dansant"?

SMART frocks to be worn under fur coats, or under the new long coats of cloth or velvet, are not always easy to find. Three such frocks, which are quite distinctive in type, are illustrated on this page. The one sketched at the upper right is a simple morning frock of navy blue serge and blue taffeta. It is collared with white surah and is fastened with black bone buttons, which serve as ornament as well as fastening. The belt is of black and green patent leather. The hat shown with this dress is of dark blue velvet trimmed at the front with a single blue ostrich feather.

LUNCHEON AND TEA FROCKS

A frock plain enough for morning wear, and yet suitable for wear at luncheon, and for informal afternoon wear, is sketched in the middle at the top of the page. This shows a string colored overdress of gabardine with the sleeves, underdress, and collar of blue faille edged with fitch. The buttons are of string colored bone. The hat of navy blue velvet is faced with blue faille. A sweeping bow of draped blue velvet is the trimming.

A conservatively elaborate type of frock for wear at card parties and *thés dansants* is that of navy blue faille illustrated at the bottom of the page. In this, blue net with a tracery of silver thread forms a trimming for the front of the waist, composes the two flounces on the skirt, and is used to finish the sleeves. The skirt is full and is finished with a bias band around the lower edge. An interesting feature of this frock is the collar; the waist opens in a V at the neck, but attached across the back and opening in the front is a flaring collar. The collar may be turned down flat, or buttoned in the front so it stands up as in the illustration. The hat with this frock is of black velvet with a top of beige faille. It is trimmed with a cut steel ornament and a little feather pompon. Although this is a very practical frock, it has a lightness which is delightful, and, moreover, it is of a comfortable weight for afternoon dancing.

AN IMPARTIAL COAT

The long coat at the upper left, which may be worn in the morning as well as in the afternoon, is of green velveteen with a deep collar, cuffs, and buttons of seal. If it seemed desirable such a model could be developed in fur, or in velours cloth trimmed with fur, for morning wear. Velveteen models are rather better for afternoon and evening wear, although they, too, will be worn this winter for every occasion—except shopping. The tricorn sketched with the coat is of seal brown velvet trimmed with two bead ornaments. The coat and dresses on this page are shown by Samuel Lorber.

Photographs by Ira L. Hill

Of ruby velvet, the heavy old-fashioned kind, is the wrap at the upper left. Japanese fox trims it. This and wrap opposite from Revillon Frères

The mode of glorious colors with contrasts in fur is represented in the wrap of white fox and orange velvet, gold-brocaded, at upper right

The box-coat above is of sealskin and kolinsky; even the flat fronts are edged with kolinsky; from H. Jaeckel & Sons. Blue velvet hat is from Farquharson & Wheelock

The coat at the left is of moire caracal with a black velvet collar. The hat is of moire caracal with a black faille top and is most becomingly veiled

A pointed cape of ermine without the tails is shown at the right; the brown fox scarf is the collar. This and coat at left from Paquin & Joire

THE UPS AND DOWNS OF WINTER AS SHOWN IN WRAPS AS LONG AS DRESSES AND COLLARS ALMOST AS HIGH AS HATS

Of such usefulness that it is always in use is such a flared, three-quarters-length coat—a copy of a Brandt model—of black velveteen trimmed plenteously here and there with flying squirrel; $89.50

Velveteen is more popular than ever this year, and is used in this beaver-trimmed suit showing the new, decided, beltless, waist-line; in black and the new shades, $59.50; in broadcloth it is $49.50

Becoming in line and practical for wear is this evening coat of heavy satin, satin-lined and warmly interlined, with slightly lowered waist-line marked by cordings. The trimming bands are marabou; $39.50

Coats form a large part of the wardrobe, and this copy of a Jenny model more than plays its part. It is of soft velours de laine and seal, with a deep collar and a belt front or back; $49.50

SEEN *in the* SHOPS

The winter sports costume must soon be in readiness and this heavy white wool sweater is exactly the correct thing. Add to it a cap of the same wool and the costume is complete. Set, $5.95

AMONG velvets and the velvety fabrics which are having such unusual vogue this year, velveteen holds a high place. Velveteen suits have always been popular, but this year they are more popular than ever. One of the most attractive velveteen suits of the year is illustrated second from the upper left on this page. It shows the new type of coat with the decided beltless waist-line, and the collar snug and high, of beaver to match the cuffs. A most attractive skirt completes the costume. This suit may be had in black or in any of the new shades of the season, and gives almost unending service. The coat is lined with a very distinctive black and white plaid satin.

AND ABOVE ALL, COATS

When one considers the usefulness of the coat—a copy of a Brandt model—illustrated at the upper left on this page, one is at a loss to understand why more models of this length in a similar type are not made. The coat is charming if worn with a velvet dress, thus making a three-piece costume, and is equally attractive over a dress of a contrasting material; it is suitable for either day or evening wear; indeed, a coat of this type is one of the best purchases one can make. It is cut with a cleverly handled flare, and the new godet plaits inset into the lower portion of the coat exaggerate this flare just enough. The coat is made of black velveteen trimmed with flying squirrel, a delicate soft fur greatly resembling fox. The original model has been quite faithfully copied.

Coats, as has been noted for some time in these pages, will play a very important part in this season's wardrobe. The copy of the Jenny model shown at the upper right on this page is of the most useful, as well as one of the loveliest, garments that have come from France this autumn. It is made of soft velours de laine, and has a deep collar which may be worn low or worn high and yet either open or closed at the throat. A broad belt of soft crushed Hudson seal crosses the back. This belt may be used as illustrated, to hold in the fulness at the back, or may be buttoned over the front, allowing the back to hang loose, which way is perhaps the more becoming of the two. Rows of stitching and large buttons are practically the only trimming; pockets are very cleverly hidden in the tabs which trim the front.

A SATIN EVENING COAT

An attractive evening coat that is both practical and fetching is that shown second from the upper right on this page. It is of delightfully heavy, though soft, satin, and it may be purchased trimmed with soft marabou of the same shade as the coat, as illustrated. The coat is a simple one, but most distinctive, as it is copied from one of the most popular imported models of the season. A cording matching the color of the satin decorates the belt, which is at a slightly lowered waist-line. The coat is lined with a soft satin in white or a contrasting shade, and is warmly interlined.

A SEASONABLE DRESS

The little brown meteor dress illustrated at the lower left on page 79 is one of the useful frocks so necessary for almost every season of the year. It has great distinction, due both to the simplicity of the design and to the very new features on both waist and skirt. The tucks on both the skirt and the sleeves, and the soft plaited batiste collar which is embroidered in gold threads, are its only—but sufficient—relief from severity.

November ushers in the dancing season,—although almost every season is a dancing season these days,—and simple little frocks of the character of the one shown at the lower right on page 79 are always in great demand. The frock is made in the new pannier fashion, which is one of the most interesting revivals of

A copy of an imported model is this unusual blouse of satin and Georgette crêpe with chemisette of net lace; in a blue, black, green, or plum shade; $10.75

Cream lace over flesh colored chiffon makes this blouse suitable for many occasions. An underbodice forms the substantial part of this waist; $6.05

Radium silk and Georgette crêpe in either white or flesh color unite their forces here; the crêpe is trimmed with hand-finished embroidery; $5

the season. The material of the gown is of pink gros de Londres with the petticoat and front of the bodice of silver lace. Iridescent bead trimming, matching in color the silk, rims the sleeves, runs over the shoulder, and forms a narrow belt. Fine net is used over the shoulders and for the little sleeves. The rather stiff girdle effect of the little bodice in back is very new and attractive.

BLOUSES, BLOUSES, EVERYWHERE

Three waists, attractive for dress or informal occasions, are shown at the top of this page. In the blouse in the middle above, cream lace is used over flesh chiffon, and a smart little underbodice, part of the waist, is not only lovely but useful.

The blouse illustrated at the upper left is a very faithful copy of one of the prettiest of the imported models. It is of satin and Georgette crêpe with a net lace collar and chemisette, and net lace frills on the sleeves. The satin is tucked as a finish. This blouse may be had in a blue, black, green, or plum shade.

At the upper right is shown a very wearable model of radium silk and Georgette crêpe in white or flesh color. The bands of Georgette crêpe are embroidered in what is known as hand-finished embroidery, which is so cleverly done that it is almost impossible to tell it from all hand-work. The design is an unusually pretty one.

FOR WINTER SPORTS

For tobogganing the prettiest sort of a heavy white wool sweater and cap is illustrated at the lower left on page 78. Knitted of very heavy wool, in white or colors, it is a model greatly in demand, and the pockets at the sides are lined to prevent bulging. The little tobogganing cap matches the sweater, and is caught at the sides with a fluffy pompon. The wool used is one of the finest grades of English wool.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York City.

Distinctive because of its new touches and simple lines is this brown meteor dress, necessary to almost every season. Tucks in various places, and the batiste collar embroidered in gold, are the only relief from severity; $20.50

Panniered and petticoated as of old is this new dance frock of pink gros de Londres and silver lace; iridescent bead bands serve as trimming. The back of the bodice in rather stiff girdle effect is very new; $35

Photographs by White

Robert Edeson, the husband, Olive Tell, the wife, and Montagu Love (perish the thought of jesting), the lover, in "Husband and Wife," by Charles Kenyon, a well-written, but unilluminating play on a usual theme with the conventional ending

SEEN *on the* STAGE

Comedies of Manners and Bad Manners, a Cohan Farce and a War Play, of Course, and—Equally of Course—a Bewildered "Husband and Wife"

By CLAYTON HAMILTON

ANYBODY who is seriously interested in the development of a native drama in America must devote particular attention to the work of George M. Cohan, not merely because of the merit of his plays, but even more because of his extremely potent influence over a constantly growing group of younger writers. We have had American playwrights in the past who were superior to Mr. Cohan—Clyde Fitch, for instance, and Augustus Thomas at his best—but none of these has founded what might be called a school, nor developed a formula for making plays that can be used successfully by many men less gifted than himself.

In the last half dozen years, a clear majority of all the plays of native authorship that have been most popular upon the stage have shown a family resemblance to each other; and the formula of Mr. Cohan is undeniably the father of the family. This fact has been particularly evident in the case of those plays which have been sufficiently successful to be exported from New York to London; so that, in the British capital, the two adjectives "American" and "Cohanesque" have lately come to seem synonymous. To our cousins overseas, the label "Made in America" conjures up no image of "The Great Divide" or "Kindling" or "The Scarecrow" or "The Witching Hour" or "The Truth"; it suggests, instead, a play by Mr. Cohan or by any of the growing group who follow in his footsteps.

THE SCHOOL OF COHAN

In any ultimate history of the American drama, the chapter devoted to these current years must bear the name of Mr. Cohan in its caption. Whatever verdict may be reached in a final summing up of the merits and demerits of his work, our hypothetical historian will not be able to deny that Mr. Cohan is the most representative American dramatist of the present period. He is known to be a very modest man, and it may be doubted that he has ever thought of himself as the founder and the leader of a school; but his influence is evident in nearly all the plays which at present are enjoyed by the public and are praised by the critics because of certain qualities which have come to be regarded as "typically American."

Laura Hastings, Alberta Turner, and Ethel Tennis, from the chorus of "Town Topics," the bubbling source of mirth with which the Century Theatre opens its career as a music hall

THE CULT OF THE PREPOSTEROUS

It is necessary for the critic, therefore, to inquire what is meant by a play that is "typically American," or, to use the other label, "Cohanesque." What is Mr. Cohan's formula for making plays—this magic formula which many other authors have accepted as an "open sesame" to fame and fortune? The recipe is really very simple. The hero is a young man who, in the first act, is exhibited as down and out, or at least at a low ebb of his fortunes, because luck has been against him, or because he has made a mess of his own life by indulging certain weaknesses or vices. Toward the end of this first act, he conceives a daring and hazardous scheme for making an incalculable fortune at the expense of a public which is assumed to be easily gullible; or else this scheme is suggested to him by a friend, or imposed upon him by the drift of circumstances. In the second act, the hero starts out to win his way in the world by the impetus of this adventurous scheme. In intention he is at first dishonest, or at least not entirely decided in his ideas of right and wrong; but, as his scheme begins to work, he finds it more profitable to play the game straight than to play it crooked, and is converted to probity by the unforeseen success of a project which he had expected to be a little dangerous. By the time the

© Ira L. Hill

A dancer who previously won note as a lyric soprano, is Hattie Burks, appearing as Vera in "The Blue Paradise," a Viennese musical comedy

Charlotte Walker, leading lady for E. H. Sothern in "The Two Virtues," is the wife of Eugene Walter, the playwright

A new star in the electrical firmament of Broadway is Miriam Collins, now leading lady with William Hodge in "The Road to Happiness"

Emmett Corrigan as the German father who spoils his son and neglects his daughter in the sentimental German play, "Our Children," and Albert Bruning, as the guardian whose ward is jilted by the worthless son

last act is reached, the hero has made a fortune not only for himself but also for many minor characters whom he had considered as little more than fools when they gave their faith to his project at the time when it was launched. The boom which he has brought about results in unprecedented prosperity for an entire town; and the hero who began life as a failure lives happily for ever after as a captain of success.

THE UNFAILING FARCE FORMULA

This summary—though a little abstract—might be employed by any critic of the drama in reviewing such plays by Mr. Cohan as "Get-Rich-Quick Wallingford," "Broadway Jones," and "Hit-the-Trail Holliday," or such plays by other authors as "The Fortune Hunter," "Ready Money," "It Pays to Advertise," and many others which might with equal pertinence be mentioned. The essential element in the formula is that the play must offer a farcical encomium upon the subject of success in life. The hero, who, in the first act, is regarded, and regards himself, as a hopeless failure, must ultimately make a fortune for himself, and for many other people who rather foolishly believe in him, by putting into practice some preposterously imaginative scheme. The "typically American" quality of the play arises from the fact that to imagine the preposterous is the particular achievement of American humor that is at once most humorous and most American. In this particular achievement, Mr. Cohan has somehow managed to accept the mantle of such immortal American humorists as Benjamin Franklin and Mark Twain, although it is by no means inconceivable that he may be unfamiliar with their writings.

The success of the Cohan formula upon our stage is rather surprising, in view of certain theories which always heretofore have been accepted by commentators on the drama. It has been assumed, for instance, through uncounted centuries, that no play can ever be successful without a love story; yet there is not a single love scene in any of Mr. Cohan's plays. The hero may marry the heroine at the conclusion of the drama; but he has never made love to her at any moment while the action was in progress. It has also been assumed by recent critics that no modern drama can succeed unless it interests primarily the female section of the public, since the majority of the patrons of the contemporary theatre is made up of women and their escorts, and that the proper subject of successful modern drama is, therefore, an analysis of femininity; but Mr. Cohan's plays are written frankly for an audience of men, and deal almost entirely with matters in which only male characters are involved. He has created a hundred living men, but not a single living woman; and his success seems all the more remarkable when we remember that he has never made a conscious or deliberate appeal to the women in his audience.

ANALYZING THE COHAN FORMULA

A closer examination of the Cohan formula will lead us to evaluate the merits and the defects of the representative American drama of the present period. In respect to characterization, this drama is rich in quaint and curious minor parts, but is poor in leading parts with leading motives. Mr. Cohan and his followers have given us a galaxy of minor characters that may be remembered with delight for their truthful tallying with nature; but they have given us no single figure of a hero or a heroine who can be regarded as sufficiently alive and real to step easily and boldly from the framework of the play in which they figure into the immortal regions of imaginative memory.

(*Continued on page 128*)

© Ira L. Hill

Gladys Wynne, wife of the judge; "Just Boys" differs from "Young America" by a more dramatic court scene

Lillian Albertson plays a leading rôle in "Moloch," true to the horrors of war but not to the spirit behind it

The rôle of the minister's daughter in "Hit-the-Trail Holliday" is ably played by Katherine La Salle

THE PREMIÈRE DANSEUSE IN THE MAKING IN THE FRENCH BALLET SCHOOLS OF PARIS AND NEW YORK

Practising many hours in their short stiff tarltan skirts, the girls in the Metropolitan Opera ballet school study the French ballet under Mme. Pauline Verhoeven. Before big mirrors they dance with careful (some say prayerful) attention, for three afternoons every week of a year before they enter the Metropolitan ballet. This is the largest ballet school in the world

By dint of hard work the première danseuse wins her title over girls from every nation and from every walk of life; but in the result, this is not evident—only the lightness and grace of a butterfly, which Miss Eva Swain suggests here. Miss Swain, who dances now for private entertainments only, was the première danseuse for the season of 1913-1914

In her ballet school in Paris, Mlle. Sandrini, the famous Parisian ballet dancer, trains children in her difficult art. She appears at the extreme left in the photograph below. Unlike the free ballet school of the Metropolitan Opera, which requires an apprenticeship of three years, Mlle. Sandrini's school recognizes no distinction of age or sex

Upper photographs © Underwood & Underwood

No. 33228
A smart one-piece frock with a bolero effect in front only, and a deep pointed collar in the back as far as the belt

No. 33218
The back and front of the waist are in one piece, the sleeves in one piece, and the skirt in another, the largest

No. 33001
The one-piece frock of velvet or velveteen simply and smartly made is assuredly the favored frock of the season

Waist No. 33221; skirt No. 33222
The waist of this pattern is cut to simulate a bolero coat and is trimmed effectively with buttons and silk cordings

VOGUE PATTERN SERVICE

Dresses in Designs as Various as the Season and the Mode Allow Are Worn as Variously as Weather Permits, with or without the Enveloping Coat, with or without the New Snug Furs of Fashion

Waist No. 33216; skirt No. 33217
The sleeve, the collar, and the graceful line of the redingote, are especially to be noted in this model

Waist No. 33118; skirt No. 33119
Cutting the front, back, and girdle of the waist in one piece assures simplicity and smartness

THE patterns illustrated on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit coat, skirt, child's garment, or lingerie pattern; $1 for complete costumes, one-piece dresses, long negligées, and for separate wraps, unless otherwise specified. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Bldg., 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breams Building, London, E. C., England.

Waist No. 33120; skirt No. 33121
A black satin frock worn with a separate vest and collar of white chiffon is most practical

Waist No. 33213; skirt No. 33214
The smartest of the new serge frocks is trimmed simply and effectively with narrow edging fringe

Waist No. 32776; skirt No. 32777
The long tunic cut in one piece with the waist gives an exceptionally graceful line to this winter dress

No. 33224
A one-piece frock has the back and front yokes cut in one piece and the front panel and belt in another, in princesse effect; pattern $1

Waist No. 32819; skirt No. 32820
In this afternoon frock pattern the underblouse and separate coatee included in the waist pattern for 50 cents

Waist No. 33165; skirt No. 33166
The skirt of this reception gown may be of velvet bound with satin, the overblouse of the velvet, or of satin

No. 33175
A one-piece frock of black velvet could have the collar and shirred vest of black chiffon and the vest edged with white satin; pattern, $1

THE COAT-AND-DRESS FASHION — THAT'S FROM FRANCE

Waist No. 33184; skirt No. 33185
With a plaid velvet skirt, a bodice of plain satin or velvet may be worn to make an unusual frock

Waist No. 33070; skirt No. 33071
The overblouse of this frock may be made entirely separate from the underblouse; both are in one pattern for 50 cents

Waist No. 33192; skirt No. 33193
The grace of this skirt lies in the fact that it is cut with the width of the material for the length of the skirt, and ripples slightly

TEN FROCKS FOR THE TEN HOURS WHEN THE SUN SHINES

No. 32973
A one-piece smocked frock of crêpe or taffeta smocked at square neck and waist makes the most satisfactory little house frock, because so neat; pattern, $1

Waist No. 33225; skirt No. 33226
Though with the new and much favored side drapery, a two-piece frock seems cut in one piece

SINCE there are many silhouettes instead of one this season, and each is approved of by a sufficient number to make it a fashion, the selecting of the one most becoming is a matter of importance. Some skirts are full and flare, and some do not flare but hang perfectly straight; and draperies are worn, as well as bunched panniers. Both of these later fashions, however, are principally for dance and dinner frocks.

Collars and sleeves are given much notice, the latter especially. The bell sleeve of ample width at the wrist, the full bishop sleeve set into an armhole dropped several inches from the shoulder-line, and the snugly fitted sleeve with a dart from the elbow to the wrist to take out a single wrinkle are decidedly given the preference. Collars go to two extremes; one collar is so high that one questions the possibility of any comfort, another is so low that one questions whether the frock that boasts it is not, after all, essentially a dinner or a dance frock, still others are just comfortably "in between" these extremes.

No. 33215
The exceptionally deep yoke extending down the front and the ribbon-run sleeve puffing below the elbow in a lace frill are the making of this model

No. 33144
Inserted "V" sections of striped silk make an effective and very simple trimming. These, and the very trim cuffs give the blouse cachet

No. 33220
To note: A new armhole, a new fastening for the front of the blouse, and a clever use of hand-smocking to make close cuffs and tiny yoke

No. 32821
The inserted vest of striped or checked chiffon, buttoned the entire length, has an unusual shape which is repeated in the cuffs of the same material

ALL'S WELL THAT ENDS WELL, EVEN IF IT BE JUST THE SLEEVES OF THE NEWEST BLOUSES

No. 33202
The blouse may be of soirée silk and the vest, revers, and under-sleeves of chiffon. The bell sleeve over an under puff is new

No. 33208
With this pattern are included the patterns of four transforming finishes—two collars, a chemisette, and a guimpe, price, 50 cents

No. 33201
A new and becoming way of combining chiffon with satin or velvet concentrates the attention on the extensive yoke and cuffs

THE FINISHING DETAILS GIVE ULTIMATE DECISION AS TO THE SMARTNESS OF THE BLOUSE

No. 33143
The yoke has a new line, the collar a new crisscross fastening, and the sleeve a new and dainty finish and the required amplitude

No. 32768
This blouse recommends itself by its sleeves and by the unfamiliar line of the back and front yokes, which are cut in but one piece

No. 32921
A blouse of radium silk has a modish vest of narrow, shirred, picot-edged, chiffon ruffles and wide similar ruffles on the sleeves

No. 33227
The round yoke, the dropped armhole, and the long cuff finishing a sleeve full at the elbow are here the basis of distinction

No. 32920
The back panel and back of the collar are cut in one piece as are the front panel and the front of the collar

No. 32919
With this pattern are included the patterns of the separate blouse and coatee; price, 50 cents for the two

No. 32880
A decidedly becoming effect ensues if the collar and the front of the blouse are cut in one piece, closely fitted

No. 33142
In this pattern, Paris shows us quite a new way to cut a yoke and to set in a sleeve, and a good sleeve to set in

No. 33141
On the front of a very becoming chiffon blouse plaited or tucked inserted panels are prettily used for trimming

WAISTS FOR WEAR, SOME OF THEM, WITH THE TAILORED SUIT AND OTHERS WITH THE AFTERNOON SUIT

No. 32771
This plain skirt was designed to wear with the less formal blouses of the wardrobe

Coat No. 32914; skirt No. 32915
The peplum of the coat is cut with a conservative flare; the skirt measures two and three quarter yards

No. 32755
A two-piece skirt with hip seams measures two and one half yards at the bottom

SKIRTS FOR WEAR WITH PLAIN BLOUSES, AND SMARTLY TAILORED SUITS WITH FLARING COATS AND SKIRTS

Coat No. 33130; skirt No. 33131
Godet plaits are inserted to give fulness to the coat, which swings free from the collar

Coat No. 33128; skirt No. 33129
The underarm seam, which now curves ever so slightly, and the skirt are to be noted

No. 33140
For a practical skirt, a model such as this with an attached belt and commodious pockets, is to be highly recommended

Coat No. 32858; skirt No. 32859
A perfectly hung, conservatively cut coat with skirt two and three quarters yards wide

Coat No. 33132; skirt No. 33133
A becomingly fastened flared coat and a new one-piece circular skirt, moderately full

Waist No. 33101; skirt No. 33102
A simple taffeta dance frock is in sizes 16 and 18 years, and 34 and 36 inches bust

No. 33207
A one-piece frock of velvet is trimmed in back with jeweled buttons and gold lace sleeves; pattern price, $1

No. 33223
A one-piece frock is beaded and girdled, and in puffed skirt and pointed bodice and tiny sleeves is very much "of the season"; pattern, $1

No. 33139
A one-piece frock caught with roses is distinguished by its very simplicity of line and construction; pattern, $1

Waist No. 33115; skirt No. 33116
A bodice of silver lace with a skirt of white chiffon, and a rose girdle compose this frock

PARIS HAS DECREED IN EVENING GOWNS THAT THERE SHALL BE SLEEVES, AND THERE ARE SLEEVES—THOUGH IT TAKE AN EXPERIENCED EYE TO DETECT THEM THERE BE POINTED AND PUFFED SKIRTS OVER UNDERSKIRTS, SKIRTS THAT CASCADE, AND SKIRTS THAT ARE PLAIN: BUT EACH AND EVERY SKIRT IS FULL

Waist No. 32593; skirt No. 32594
A dinner frock of emerald velvet-striped chiffon is hung over a bronze lace petticoat and is draped with a scarf of tulle

Waist No. 33205; skirt No. 33206
Over a bodice of metal lace is a drapery of tulle held in place in front by cords and terminating in back in sash-ends

Waist No. 33194; skirt No. 33195
Topping a one-piece skirt with novel side draperies is a draped and pointed bodice with the quaintest of little puffed sleeves

Waist No. 33161; skirt No. 33162
The quaint bodice and big bow sash are cut in one piece, and the overskirt cascades quaintly full at both sides over lace frills

No. 33108
Sizes 8 to 12 years. A becoming neck-line, commodious pockets, and a smartly flared skirt

No. 33011
Sizes 2 to 8 years. A boy's rompers neatly belted may be made to slip on, or to open at the back

No. 33076
Sizes 2 to 8 years. This frock is cut in two pieces; the frock and the collar in one, the belt in another

No. 33075
Sizes 2 to 6 years. A copy of an English carter's smock, even to the fancy stitch on collar and cuffs

No. 33092
Sizes 2 to 6 years. An embroidered batiste frock is cut in one piece and made bright with a sash

No. 33073
Sizes 2 to 6 years. The smock is now accepted by children and mothers as a necessity of the wardrobe

No. 33080
An infant's layette in which are included the patterns of seven attractive, smartly cut little garments; price, 50 cents

CHILDREN OF EVERY AGE ARE BECOMINGLY, SMARTLY FROCKED

THE cut of a child's coat or frock is really what makes it smart or commonplace. Then, too, the frock is likely to visit the laundry often. This necessitates a design with few seams so that the tiny garment will hold its shape. In Vogue's designs for children's clothes all of these essentials are considered, as the designs illustrated on this page testify.

No. 32536
An infant's layette in which come the patterns of six garments, including even the coat and bonnet; price, 50 cents

No. 33088
Sizes 6 to 12 years. A black and white checked school frock of serge flaunts an approved flared skirt

No. 33057
Sizes 4 to 12 years. This dancing frock may be of crêpe with the sash and hem of a contrasting color

No. 32535
Sizes 6 to 12 years. A design for the school frock of serge; the guimpe is separate and is of batiste

No. 33074
Sizes 4 to 8 years. For the party dress, this model is suggested, cut in one piece and smocked

No. 33117
Sizes 4 to 12 years. A top-coat with the approved width and flare; cut with becoming raglan sleeves

No. 33067
Sizes 6 to 12 years. A design that is suitable for tub materials is made so that it launders easily

Aladdin's cave was not more fascinating than the Reed & Barton stores. Here not only can the eye be filled with beauty but all the creature comforts can be graciously served. Everything we offer is genuine in its nature, sincere in its expression and not even artificial in price.

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IN THE FIRELIGHT GLOW!

An evening spent with my AEOLIAN-VOCALION

I WAS tired that night and felt the need of music and of rest. Dinner was over. My pipe was lit. Near me blazed a cheerful fire glowing from the grateful dark. I placed a record—Titl's Serenade—into my Vocalion. I slid into an easy-chair beside it. I closed my eyes . . . . . .

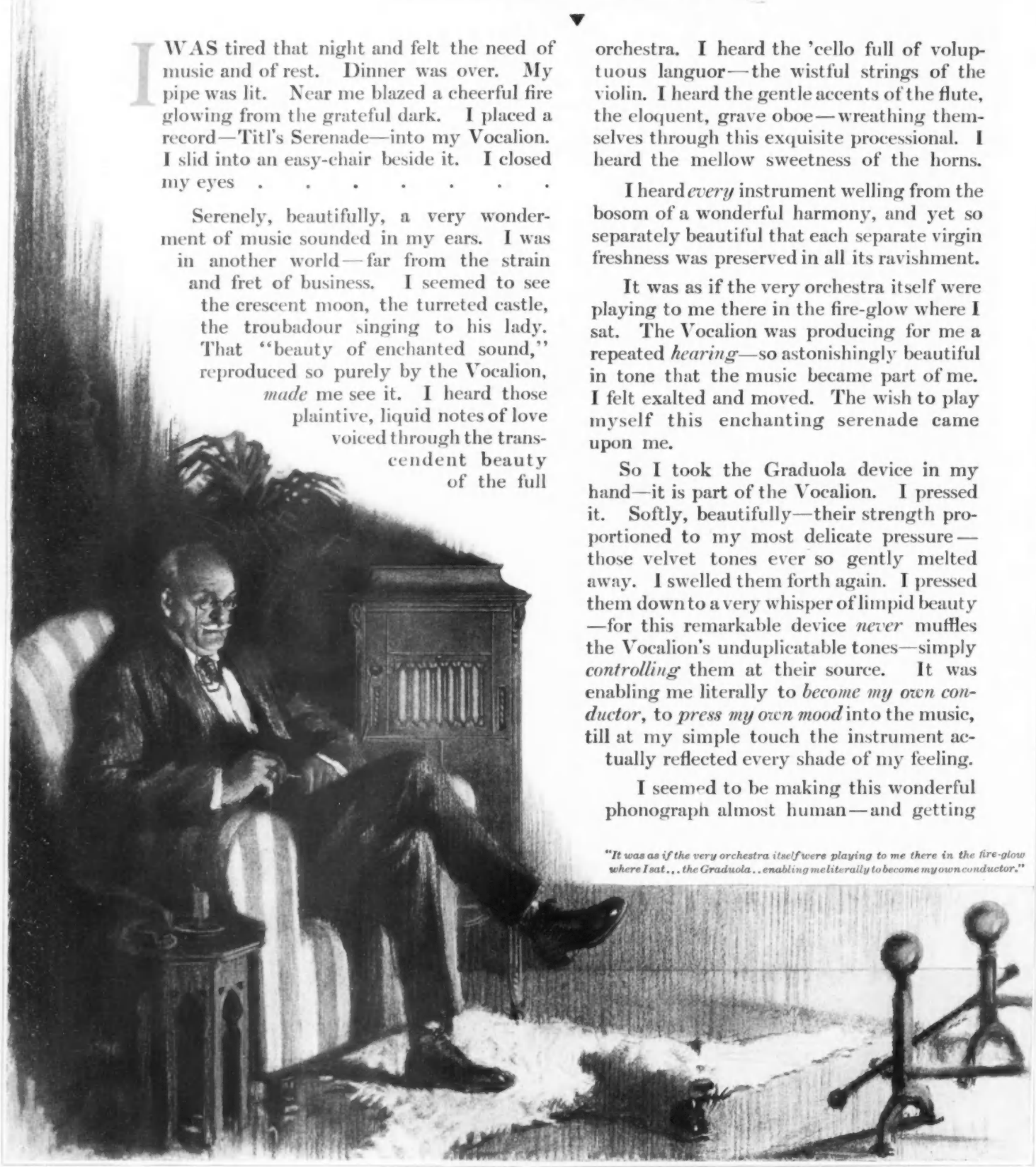
Serenely, beautifully, a very wonderment of music sounded in my ears. I was in another world—far from the strain and fret of business. I seemed to see the crescent moon, the turreted castle, the troubadour singing to his lady. That "beauty of enchanted sound," reproduced so purely by the Vocalion, *made* me see it. I heard those plaintive, liquid notes of love voiced through the transcendent beauty of the full orchestra. I heard the 'cello full of voluptuous languor—the wistful strings of the violin. I heard the gentle accents of the flute, the eloquent, grave oboe—wreathing themselves through this exquisite processional. I heard the mellow sweetness of the horns.

I heard *every* instrument welling from the bosom of a wonderful harmony, and yet so separately beautiful that each separate virgin freshness was preserved in all its ravishment.

It was as if the very orchestra itself were playing to me there in the fire-glow where I sat. The Vocalion was producing for me a repeated *hearing*—so astonishingly beautiful in tone that the music became part of me. I felt exalted and moved. The wish to play myself this enchanting serenade came upon me.

So I took the Graduola device in my hand—it is part of the Vocalion. I pressed it. Softly, beautifully—their strength proportioned to my most delicate pressure—those velvet tones ever so gently melted away. I swelled them forth again. I pressed them down to a very whisper of limpid beauty—for this remarkable device *never* muffles the Vocalion's unduplicatable tones—simply *controlling* them at their source. It was enabling me literally to *become my own conductor*, to *press my own mood* into the music, till at my simple touch the instrument actually reflected every shade of my feeling.

I seemed to be making this wonderful phonograph almost human—and getting



"It was as if the very orchestra itself were playing to me there in the fire-glow where I sat... the Graduola.. enabling me literally to become my own conductor."

from it a delight in its almost instinctive response possible to no other phonograph in all the world.

. . . . . Softly the music died away. For a moment there was silence, then —laughter, chatter, footsteps! The lights were up! Two soft hands were over my eyes. It was Betty with a jolly party of her young friends and—nothing but a dance would do them!

I smiled, for I knew what they wanted —the latest Fox Trot—the Georgia Grind—the second record I brought home that night!

I put it in the Vocalion and they started —every one of them. I started too; I could hardly help myself as wave upon wave of the sweet yet powerful tones of the Vocalion flooded out. There seems a richer, rounder, broader quality to the tones—a full-bodied tonal opulence which was never possible to the phonograph before. Even the lower tones have so pure, so full a depth that not Betty's laughter nor all the happy chatter of the young folk could dominate it.

"What an exquisite dance!" cried Betty when it was over.

"And what tone—what volume!" exclaimed Alice. "It's like dancing to an orchestra. You never miss a time beat. Why, it plays *wonderful* dancing music!"

"My dear, it's a wonderful instrument —this Vocalion," I replied.

And it is. I never thought to hear a phonograph whose tones could be so richly volumed and yet so delicate in tonal tint—or to hear one that could so perfectly reflect the subtler characteristics of every instrument in the whole orchestral choir.

I thought of the extraordinary new Sound Box of the Vocalion—so sized that it has room fitly to develop the deeper, more tenderly emotional tones. So perfect in construction that it calls out beauties actually *buried* in all records until now.

I thought, too, of the new Symphonetic Horn whose novel horn material and scientific shape preserve every slightest shade of tonal beauty developed from the Sound Box.

And I wondered at the wholly scientific miracle of this new phonograph, the Vocalion, which has at a stride, made sound production almost perfect and allows you—though only should you wish to do so—to

". . . wave upon wave of the sweet yet powerful tones of the Vocalion flooded out—a full-bodied tonal opulence which was never possible to the phonograph before."

actually *become your own conductor*, by shading any passages you will, melting them away, or swelling them forth again—in a word, by changing the monotony of a single record just as a performer changes the monotony of any single performance.

. . . . . I remember no happier evening than this one, passed listening to these "poetries of sound" mirrored for me almost flawlessly in my very home by this newer, greater phonograph with its pure, pure beauties and its fuller tones.

▼

Notwithstanding the marked musical superiority of the Aeolian-Vocalion and the fact that architecturally it sets an entirely new standard, its cost is very moderate. It may be obtained in a variety of beautiful models costing from $35 upward.

The Aeolian-Vocalion is made exclusively by the Aeolian Company. Owing to its relatively limited output, it is on exhibition and sale, at present, only in certain cities.

To all who write, information as to where it may be seen will be sent. Also there will be mailed a catalog giving styles and prices and containing the most interesting popular treatise on "tone" and "tone-production," probably ever published.

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WHAT THEY READ

PUBLISHERS, it is said, are somewhat unwilling to issue volumes of short stories. This news is not surprising. Time was when here in America we boasted ourselves the modern masters of the short story, and even professed to believe that we should shortly surpass the French in that art. If we have done so it must be because the French have deteriorated. There is no successor to O. Henry, though his dead self for a time threatened to succeed his living self. We look in vain for longer short stories approaching the quality of some published here or in England fifteen, twenty, and twenty-five years ago. Praisers of times past are unpopular in this self-conscious and self-satisfied age, but who can deny that we in America have not kept our promise of mastery in the short story? A few of the older hands keep on at least equaling themselves, but some are doing worse than they did twenty years ago. Few will think Richard Harding Davis's "Somewhere in France," freshly written and ingenious as it is, equals the best of his earlier work. Holworthy Hall has brought a fresh and charming element into short fiction, but thus far has not proved himself of great power.

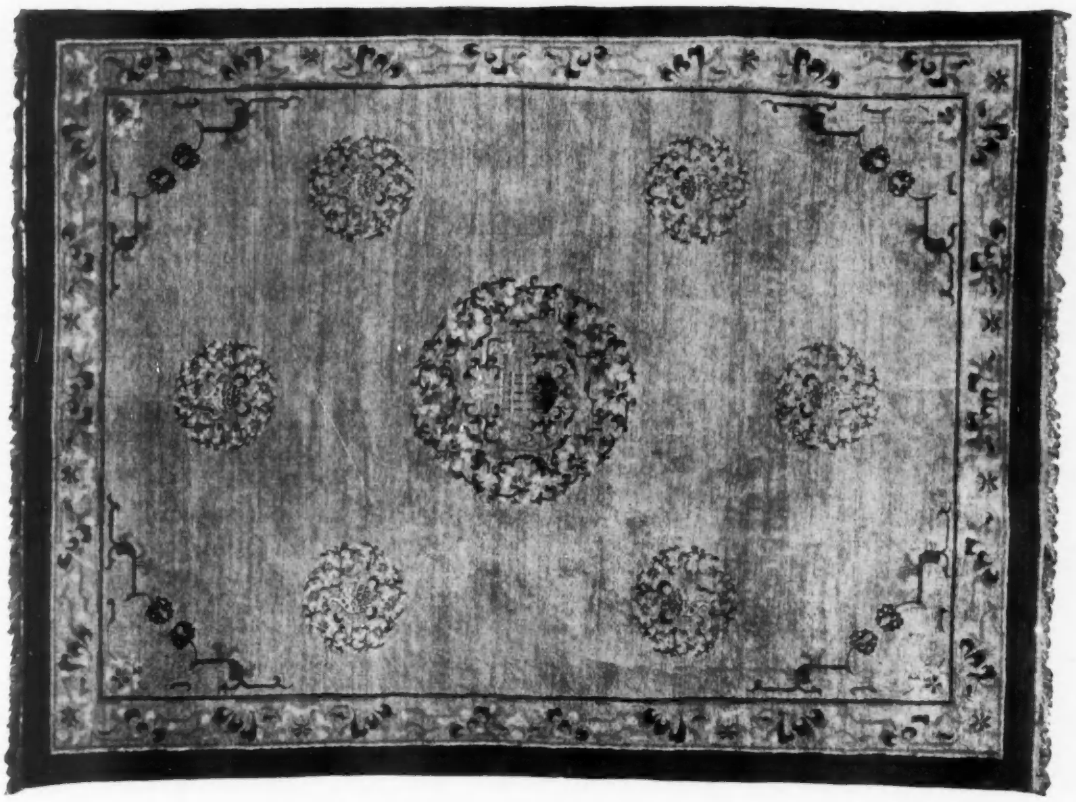
Nobody on this side of the Atlantic dares to write a truly tragic story. The critics tell of "gripping" tales, and there are plenty of such with moments of strong dramatic interest, but how rarely a short story really moves the reader. Of course the magazines are partly to blame for the tendency of short fiction toward burlesque and farce. It is suspected that those who pass upon short fiction for the magazines, upon finding a tale that opens agreeably, turn promptly to the last page to see how it ends. If the persons chiefly concerned are "happy ever after," that means the acceptance of the story, but if the hero dies in the last paragraph, the chance the story has of acceptance dies with him. George Moore laments somewhere the early trend of the British drama toward comedy, and we on this side of the water have to lament the same thing in short fiction. Perhaps the discrimination of the magazines against the tale of tragedy is not solely responsible for the decadence we see. For some years past, the art of writing short fiction has been taught in schools and colleges. One may detect in many a short story the solicitous advice of the professor. There must be some thousands of young men and women thus trained competing for places in the magazines. They all write well according to classroom prescription, but the classroom can not teach one how to put soul into a story.

SOMEWHERE IN FRANCE, by RICHARD HARDING DAVIS, embodies the first set of short stories that Mr. Davis has published in several years. The tale that gives title to the volume has its scene laid in the French war zone, and it contains the elements of a detective story. As usual, in this tale Mr. Davis catches the characteristic local color of his scene, and hits off in a few happy phrases the outward form of each character. The second story begins in England and works itself out aboard a ship bound for the United States. All the other stories are of New York. Mr. Davis has displayed in all of these tales a good deal of the old-time freshness of style and crispness of phrase that made his stories of more than twenty years ago delightful and popular. He has seen a great many men and places since then, but the range of these stories does not permit him to take full advantage of his cosmopolitanism. As to content, these stories are not very full; as to meaning, they are not highly significant. They are all a trifle thin, though each is ingenious and not one is hard reading. Somewhere in each is at least one telling effect, and the humorous touches are scattered thickly everywhere. One may guess from two of these stories that Mr. Davis has somewhat recently annexed the Borough of the Bronx to the three fourths of the world that he knew before. Some of us hoped that Mr. Davis's admirable book, "With the Allies," promised something new and serious in the way of fiction, but these clever and entertaining stories seem to prove that he has pretty definitely given his measure as a creative artist. (New York: Charles Scribner's Sons, $1 net.)

NEW NOVELS BY FAMILIAR AUTHORS

THE TRAIL OF THE HAWK, by SINCLAIR LEWIS, is the second novel by the man who wrote the strikingly original story entitled "Our Mr. Wrenn." Mr. Lewis remains in this new novel loyal to democracy, but concerns himself less exclusively with small shopkeepers and their social element than in the earlier tale. The hero of the latter was a seemingly commonplace person of narrow social horizon, with the heart of a gentleman and the imagination of a poet. Mr. Lewis's new hero is a youth of original vigor, of "humble" birth, and, like his predecessor, supplied with imagination and the instincts that we usually think exclusively the possession of the gentleman. In most respects, however, he is in violent contrast with Mr. Wrenn, an

(*Continued on page 94*)



This represents a reproduction of a Chinese Rug of simple effect having a tawny gold ground, with porcelain blues and fruit reds in the detail of the design and border. Size 12 feet x 9 feet, Price, $215.

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LEOPARD'S HEAD — THIS MARK SIGNIFIES THAT THE PIECE HAS BEEN TESTED AT GOLDSMITH'S HALL, LONDON.

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U — DATE LETTER — CHANGED ON ST. DUNSTAN'S DAY (MAY 29TH) EACH YEAR. LETTER SHOWN HERE IS FOR 1915-16.

LAC — MAKER'S MARK — ENGLISH LAW COMPELS REGISTRATION AT GOLDSMITH'S HALL. THIS MARK PLACED ON PIECE BEFORE SUBMITTING FOR TEST. OTHER MARKS ARE IMPRESSED BY GOVERNMENT ASSAYERS.

THE ABOVE COMBINATION OF MARKS WILL BE FOUND ON PIECES MADE BY CRICHTON BROS., DURING 1915-16.

OLD ENGLISH SILVER, sold in our New York and Chicago Galleries at LONDON prices —because not dutiable.

15

WHAT THEY READ

(*Continued from page 92*)

adventurous person of no such tame and timid personality.

The hero of this story, Carl Ericson, otherwise "The Hawk," begins life in a Minnesota village minutely described by Mr. Lewis with his accustomed happiness in selective details, and moves thence in his life of adventure, often sordid, sometimes perilous, nearly always laborious, to Chicago, to California, to New York, to various parts of South America. Whenever the drudgery and surroundings of a particular place become unendurable, Ericson is up and off in pursuit of something else.

Aviation, in the early days of that new art and science, at length fixes his astonished gaze, and he becomes the hero of a thousand thrills. This palls in the end, and he settles down to regular employment at an automobile factory, where an invention of his own is tried out. Then comes love, and we have in Ruth Winslow a girl worthy of Meredith. Ruth's apparent yielding, yet diffident denial, is extremely well done—a characteristic feminine performance that has made many thousand faithful lovers miserable because men are hopelessly slow to understand the deep-seated hesitancy of soundly constituted women when they contemplate the great adventure of matrimony. Ericson might with advantage have been made a little more bashful in the presence of his passion, for bashful youth in love naturally is, and Mr. Lewis might have added as commentary to Carl's opinion as to the possession of children, that it was the error of one who had never known fatherhood. Indeed, somewhat more reticence in some of the love passages would have sweetened and not weakened the book.

Mr. Lewis has a rare gift of putting on paper the essentials of any scene, place, or person, and he is under perilous temptation to overuse this good gift. There is certainly far too much of furniture and upholstery in some of his chapters. The book is vivid with all sorts of radical notions, strongly sympathetic with the idea that marriage should be better than a tame affair of decent living and sanitarily brought-up children, and is distinguished by happy phrases and delicious bits of almost lyric prose. By the way, how did Mr. Lewis resist the temptation to add at the bottom of page 263, "Mere ventriloquism?" (New York: Harper & Brothers, $1.35 net.)

K., by Mary Roberts Rinehart, is pure and unadulterated romance, mainly cast against the background of a hospital. The hero is a great surgeon, in retirement and concealed under an assumed name because he has lost his nerve. The villain is an almost equally eminent surgeon, his pupil. The heroine is a charming girl of eighteen with whom both surgeons and a youth near her own age are in love. There is another love affair that turns out badly, and still another of like character in a lower social stratum. Besides all this there is an amusing boarding-house, and, finally, and more important than aught except the leading characters, there is the hospital with its complement of nurses and surgeons, and its wicked, wicked nurse to whom the head surgeon makes love.

The setting and local color of the book, the boarding-house, the hospital, the little home of the heroine, the many scenes and incidents, and none more conspicuously than the opening one in which the hapless youth breathes out love to the heroine, are all extremely well done, but the romance of the thing is a bit early Victorian; the great surgeon in mufti is not quite thirty years old, and his pupil, of vast local fame, is a bit younger, while the waitress of the boarding-house, who will marry the German gardener while his wife is yet in the hospital, gets her just dues when the gardener persists in setting up a disreputable road-house in what was their home. There is an admirable tinted frontispiece of distinguished vigor, and there are other illustrations. (Boston: Houghton Mifflin Company, $1.35 net.)

Athalie, by Robert W. Chambers, a novel from which the usual dedicatory verses to the author's publishers are mercifully omitted, a novel without any cheap smartness of phrase, or any revamped bons mots, shows Mr. Chambers at his best. It is impossible, of course, for Mr. Chambers to lay aside his class consciousness, but his folk of the great world have far less than his accustomed high glitter, and he even permits some of them to wear rather plain and pleasant names.

As a story "Athalie" has the merit of dramatic interest without gross extravagance of plot, and the tale has the further merit of including several characters that are not mere lay figures intended to decorate incident or further dénouement. The chief merit of the book, however, is its remarkably natural dialogue. For once Mr. Chambers pretty sternly holds his characters to the speech of human beings. The girl of the title rôle is charmingly done and clairvoyance is not so much insisted upon as to deprive her of reality. If Mr. Chambers persists in this vein, discriminating critics will forget his two score earlier offenses, and welcome him to the ranks of those who are really trying to put American life into fiction. Mr. Frank Craig's many illustrations are a bit too brilliant but undeniably able and interesting. (New York: D. Appleton and Company, $1.40 net.)

The Jealous Goddess, by Madge Mears, tells a tale of artistic and literary London in the humbler walks of the professions. Miss Mears, like a good many others who write romances of London, opens with an incident of the streets, and thus brings together hero and heroine. There must be many such encounters in real life to justify so many in fiction. Of course the young hero has a convenient aunt of comfortable means; many a youthful British hero is thus conveniently provided with a shelter against the storms of life. This hero, however, soon falls in love with the young lady of the chance encounter, a girl who paints, and shares a studio with several emancipated ladies very self-conscious in their emancipation. They all treat the hero kindly, as a conventional visitor from a world quite other than their own, and he in turn marries the girl of his street adventure and takes to writing plays and novels. After that trouble begins, and the author makes her young couple as unhappy as authors are accustomed to make their heroes and heroines. How she fetches them out of the valley of humiliation shall not here be told. It must be owned that Tommy is hardly an interesting hero, and that Nora is barely a more interesting heroine, but the studio talk is amusing, and the conventional folk are ably contrasted with the artistic group. (New York: John Lane Company, $1.25 net.)

ETHICS, ART, POLITICS, AND NATURE

An Ethical Problem, or Sidelights upon Scientific Experimentation on Man and Animals, by Albert Leffingwell, M.D., is the fourth volume by the author on the vexed question of vivisection. He announces in his preface that he does not write as an antivivisectionist, but as favoring a middle ground. Later he states the position of the free vivisectionists as outlined by their very uncompromising declaration, that of the

(*Continued on page 96*)

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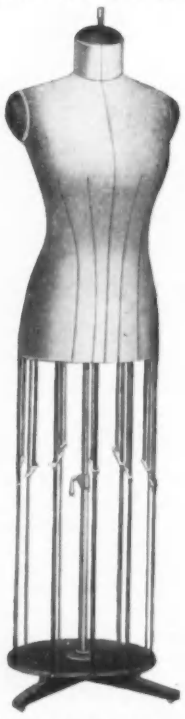

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A price that includes Skirt Marker, Skirt Form, Drafted-to-Measure Paper Lining Pattern—packed in small box and prepaid anywhere in the U. S.

Write for Booklet "My Pneumatic Self."

Pneumatic Dress Form Co.
561 Fifth Avenue New York

WHAT THEY READ

(Continued from page 94)

extreme antivivisectionists for absolute legal prohibition, and that of such as himself, who advocate the legal permission of painless vivisection, and the prohibition of all other.

Dr. Leffingwell enters into the history of vivisection, and shows the hideous cruelties practised by French surgeons in the eighteenth and early nineteenth centuries, and the strong opposition to cruel forms of vivisection manifested by a large part of the English and American medical profession sixty years ago. He ascribes misstatements by modern physicians and surgeons as to the history of vivisection to ignorance of the facts. Some of the cruelties described as having been inflicted by early vivisectionists are almost too painful to be read. In discussing modern vivisection, Dr. Leffingwell questions the effectiveness of anaesthetizing in long operations, and he denounces the use of curare. He insists that the secrecy maintained in the laboratories is dangerous, though he admits that government inspection is open to very grave objections. He prophesies that humanity will not be relieved of any dreadful scourge by the cruelties involved in modern vivisection. As to the extremists among antivivisectionists, Dr. Leffingwell, while deploring their attitude in some instances, gives them credit for having kept the agitation from dying out, as it has died out in France and Germany. (London: G. Bell and Sons, Ltd. New York: C. P. Farrell, 117 E. 21st Street, $2.50 net.)

INSIDE THE HOUSE OF GOOD TASTE, edited by RICHARDSON WRIGHT, undertakes by text and illustration to give householders useful hints as to the principles of furnishing. Mr. Wright's somewhat cryptic little "foreword" justifies the suspicion that he is a bit of a humorist. He enjoys himself throughout a paragraph in playing with the idea of building up a room about a single piece of furniture so that the room shall be self-consistent throughout, and one with the dominant object. In a subsequent paragraph he lays down the severe rule that no object in a room should be lovelier than the woman who occupies it, which dictum gives excuse for wide and awful surmise. He adds that the table should not be sturdier than the student who uses it. What is the old saw about fat drivers and fat horses?

The book as a whole is made up of special articles on different rooms contributed by various persons. Thus the living-room, the dining-room, the hall, the bedroom, the kitchen, the bathroom, and the children's rooms are discussed. Moderation and good taste are the leading characteristics of the text. Handsome and even rich, but rarely luxurious furnishings are the subjects of these discussions. Bathrooms with porphyry pillars and frescoed ceilings are not recommended. Consistency in furnishing, and simplicity in general effect, with cosiness where it belongs, are inculcated. Some of the pictures do not quite bear out the text, as wicker chairs are intruded into winter rooms otherwise furnished with mahogany and upholstered objects. For the most part, however, the illustrations, very numerous and well reproduced, are valuable object lessons to enforce the text. (New York: McBride, Nast & Co., $1.50 net.)

FAMOUS BUILDINGS, by CHARLES L. BARSTOW, undertakes to give the young (though why not as well the old?) a clear notion as to the merits and significance of the world's great architectural monuments, from the Parthenon and the marvels of Egypt to the Woolworth Building. The author gives some clear and simple instruction as to the essentials of architecture, and tells his readers how to approach appreciatively a genuinely fine structure. On the whole, his text much surpasses his pictures, for the latter are disappointing in that they are often not the best obtainable pictures of a particular building, while they are seldom reproduced with sufficient attention to beauty. Perhaps, however, this esthetic defect will not greatly take from the practical usefulness of the volume. The frontispiece showing the East front and South side of the Parthenon by night is one of the best illustrations. That of the Colosseum is one of the most satisfactory, but that of the Capitol at Washington is utterly unworthy of the subject. St. Paul's Cathedral is badly illustrated, and it is unpardonable to put off the glorious Taj Mahal with a trivial cut. (New York: The Century Co., 60 cents net.)

WOMAN'S WORK IN MUNICIPALITIES, by MARY RITTER BEARD, a volume in the National Municipal League Series, sums up in rather less than three hundred and fifty pages a surprising record of what women are doing in many American cities small and great. We've all known long how large a share of public education falls upon women, too large a share, as many think, and as the author of this work does not deny. When it comes to the matter of public health most readers will be surprised to learn how much women are doing, sometimes as official paid workers, sometimes as volunteers. The like is true of recreation, penal and correctional service, government and administration, public safety, civic reform, and housing, the problem of the races, and the social evil. There are not very many women in the higher civic offices, but the volunteer activities of unpaid women are exercising a powerful and ever increasing influence upon public affairs. Perhaps there is no department in which this kind of volunteer work can be more effective than in civic cleanliness and neatness. If women would help create a public opinion similar to that private opinion which enforces neatness and cleanliness in the home, the public streets of American cities would cease to be the disgrace they long have been. (New York: D. Appleton and Company, $1.50 net.)

WILD BIRD GUESTS: HOW TO ENTERTAIN THEM, by ERNEST HAROLD BAYNES, reflects in most interesting fashion the enthusiasm of a bird-lover. With the characteristic wastefulness that has led to the destruction of our forests, and the eradication of some of our most beautiful wild flowers, we have suffered the native birds to be driven from their natural habitat. There are parts of New England, for example, from which have almost disappeared the catbird, the brown thrasher, the veery, the woodthrush, and perhaps others of our finest songsters. It is reasonable to believe that the thinning out of native wild birds in many parts of the land is largely responsible for the

(Continued on page 98)

Belding's Silks of Style and Quality

This beautiful evening gown is made of Belding's Guaranteed Taffeta: the coat is lined with Belding's Guaranteed Satin.

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Hampton Furniture of a Fine Personality

THOSE old-world Dining Rooms of the days of the English Georges, so imbued with the personality of their dignified occupants, offer pleasing suggestions for the furnishing of the home of today.

At the Hampton Shops one may find not only those tapering-legged Tables, those shield-backed Chairs and those Pedestal Sideboards with their dignified classic urns, but also the helpful wisdom and taste of experts who will aid in choosing such hangings and decorations as may unite in composing one harmonious whole. Write to us for our new Portfolio of delightful drawings of Hampton Rooms.

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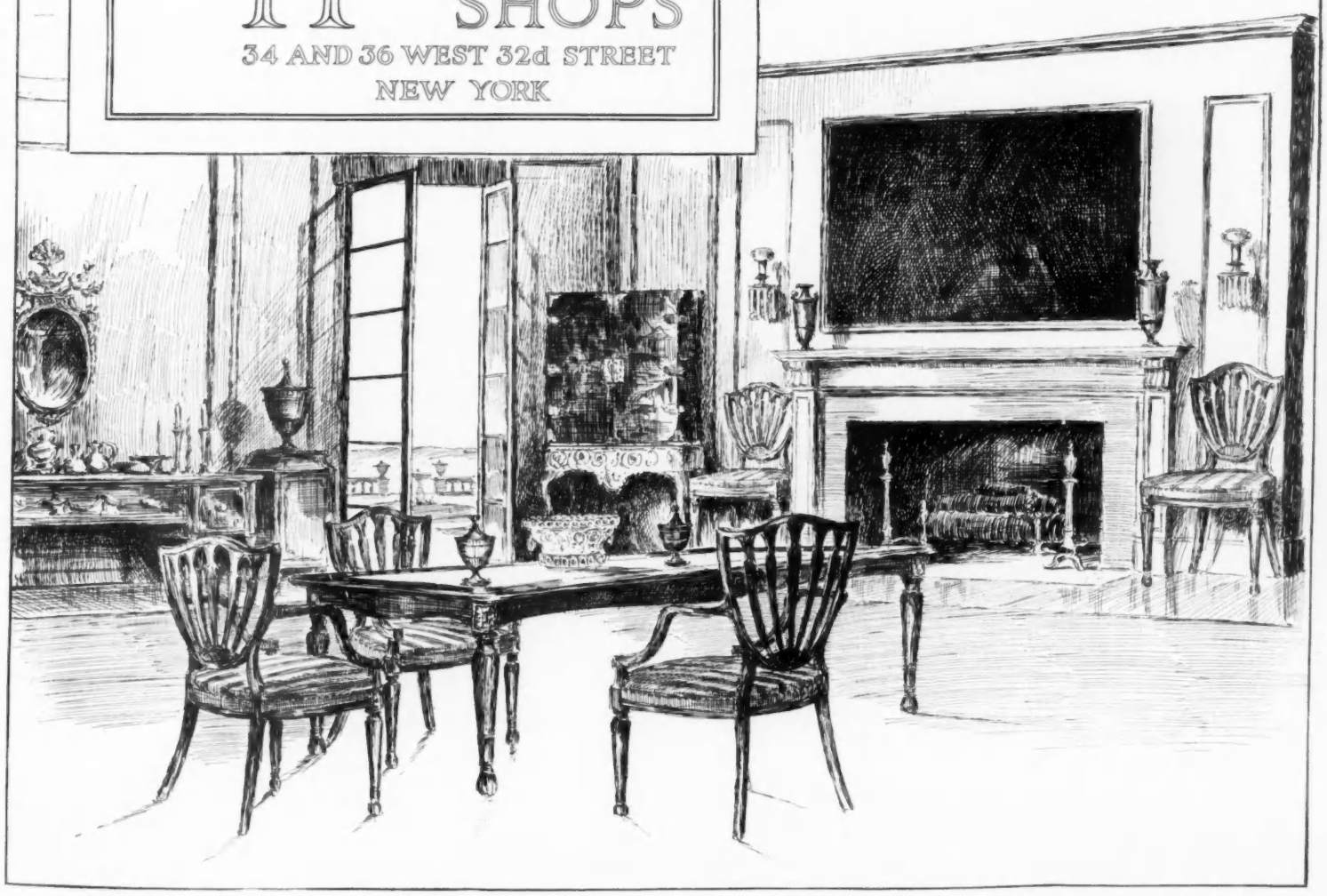

WHAT THEY READ

(*Continued from page 96*)

ncrease of insects destructive of valuable plant life.

Mr. Baynes would preserve the birds for both esthetic and practical reasons. Wisely enough he would depend upon education, rather than penal legislation, for the accomplishment of his end. Robins wintering in the south are shot by the thousand, because there the robin is not a song-bird, not the cheerful and tuneful neighbor whom we all love in the north. So, too, the catbird, one of our finest songsters, is often killed because he will steal small fruits, and will scold with a cat-like call. Mr. Baynes's three hundred and twenty-five pages furnish us with ample instruction as to attracting and keeping the birds, chief among which is the organization of bird clubs. It would be well for this country could every village in the land have such a club. More than fifty illustrations lend point to the text, and greatly enforce the lesson it teaches. Mr. Baynes's book should find a place in every school library throughout the land. (New York: E. P. Dutton & Company, $2 net.)

IN A FRENCH HOSPITAL: NOTES OF A NURSE, by M. EYDOUX-DEMIANS, gives us a glimpse of the great war from a new angle, that of the devout Catholic woman who is giving body and soul to the service of her country. It is significant of the author's spirit that she dedicates her little volume "To my five brothers wounded in the service of France." The hospital in question was that of Saint Dominic, at Paris, over which, with some difficulty, the sisters of St. Vincent de Paul received the permission of the government to extend their management. The whole volume detailing the observations of the volunteer nurse who tells this story is permeated with the Catholic spirit. For heroine the book has Sister Gabrielle, for heroes all the patients. Perhaps nothing in the whole volume is more impressive than the conversion of a blatant apache to the Catholic faith. This, however, is only one of many striking incidents, and the book throughout is made up of the dramatic, the pathetic, the unusual in human experience.

Some of the stories that are included in this unusual little volume are, indeed, almost too poignant, and many are such as few could read aloud with steady voice. Indeed, this little volume deserves to rank as one of the most movingly sincere that the great and terrible war has begotten. It is likely to form part of many a reader's permanent library, and to be read in a later generation with fascinated interest as a record of real things that happened at one of the most significant moments of all ages. (New York: Duffield & Company, $1 net.)

WITHIN *and* WITHOUT *the* VILLA STIBBERT, FLORENCE

(*Continued from page 60*)

procession of knights in full armor, mounted on high-stepping horses, marches straight towards the entrance. The light from the tall windows gilds gleaming lances and helmets, carved breastplates, and the silver trappings of row upon row of vizored, plumed, steel-encased knights, who bear down upon the entering visitor with silk banners flying, and eyes straight to the front, silently, mysteriously,—like a ghostly company of Crusaders!

In other rooms there are Samurai in full regalia, bristling with knives, Chinese warriors armed—literally—to the teeth, cases of bows and poisoned arrows, knives, spears, and hideous hatchets, embossed shields, gauntlets, spurs, and silver harness, marvelous costumes from many lands and many periods, each piece of great value for its picture of a gone age.

The collection is exceptionally well-mounted and highly effective, for Mr. Stibbert had a keen sense of the dramatic and aimed rather to produce a striking impression of a past age than to search out unique and very costly "museum pieces" of armor. His collection is, therefore, large, and of great interest to the general traveler. Its merit does not, however, end there, for it comprises a small yet considerable number of rare and exceptional pieces which many a large museum would be glad to possess.

From every window of the villa, there are enchanting views of distant Florence, of the golden Arno winding through the valley on its twisted way to the sea, and the castle-tipped hills, while all about lies the garden.

The garden of the Stibbert Museum is not strictly of one period, but gives some rein to fancy. There is a paved open court with handsome Renaissance pillars and a bronze well, and there is a stone gallery with a fountain near by,—all purely Italian. But on the edge of the pool, half-hidden by a tangle of trees and underbrush and flowering bushes, Mr. Stibbert built a small Egyptian temple and erected an obelisk beside it. Under the cypresses, the stone-pines, and the limpid Italian sky, the sphinxes and the carved lotus leaves and the delicate stone shaft seem a note as strange and far away as their native Egypt itself. The spot is singularly romantic and colourful,—the garden of an artist and an idealist,—a garden to dream in, remote from the world, unique and beautiful in its very incongruity.

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Correct Corset Fashions

For Autumn And Winter

An Exclusive Figure

The secret of the perfect form with graceful, natural curves, lies in the ***corset.*** Upon this dainty but all important garment depends stylish appearance, scientific bodily support, correct fit and supreme comfort.

The new BON TON corsets, fresh from our Parisian Designers, faithfully interpret all the latest style features and lend distinctive charm to every wearer.

A wide range of styles for the ***average,*** the ***petite,*** the ***full,*** the ***slender*** and the ***young girl's*** figure, in a variety of highest grade, serviceable materials. Select your model now while stocks are fresh and complete.

SOLD BY DEALERS at $3.50, $5, $6.50, $8, $10 and upwards.
If you cannot get them from your favorite store, we will send direct upon receipt of Style Number, Size and Price.

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for Autumn and Winter wear, in every imaginable novelty design, color and shade, fulfills every requirement of

FASHION, QUALITY and VALUE

The three numbers described below are typical representatives of "Onyx" values.

No. 235	No. 350	No. 106
$1.00	$1.50	$2.00
Fine Silk with DUB-L Lisle garter-top, triple extra spliced heel and toe, medium weight.	Pure Silk, DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.	Medium weight, finest thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

All three above numbers are made with the new "POINTEX HEEL" in all colors

You will find "Onyx," the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements—let us help you!

Lord & Taylor

Wholesale *New York*

Broad leaves of iris, all aglitter with rhinestones, seem to grow naturally from the waves of hair; $12

ON HER DRESSING-TABLE

"COIFFURE: an arrangement or dressing of the hair." Simple, direct, but not very much to the point,—at least the smart woman may justly complain of something a little indefinite in the dictionary definition of "coiffure." To her, a coiffure means a wave, a twist, or a comb, and of combs there is this year a greater variety than ever. In fact there is more novelty in the pins than in the coiffures into which they are thrust. The hair, waved in large loose waves, still lies close to the head, and is twisted into its coil anywhere between the crown of the head and the nape of the neck; and usually the twist is vague as to beginning and end,—which is art. Also, ears are not being worn this winter.

However, the new high-crowned hats may demand the return of the hatpin, and hatpins are apt to require hair. Many of the combs, however, especially those which are rhinestone-studded, are for house and evening wear, and have small interest in millinery vagaries. In the evening coiffure, shown at the top of this page, the hair follows the outline of the head naturally and gracefully, and broad leaves of the iris, all a-twinkle with brilliants, seem to grow out of a shadowy twist of hair. One pin of this size is quite enough for a coiffure, but of the smaller ones, such as that shown in the middle of the group on page 102, two may be used with equally good effect. The rhinestones of the comb on this page are set in untarnishable metal and the whole piece is surprisingly light in weight.

IN JEWELED SHELL

Jet, which is doubly smart this season, is used in clever designs in the comb and poignard illustrated at the top of page 102. The increased skill in the making of shell goods is becoming more noticeable every year, and in no particular is it more apparent than in the use of jet and rhinestones. Yawning cavities no longer mark, shortly after purchase, the places where tiny stones glittered at first. The jet is now firmly set into the comb itself, and the rhinestones are sunk into a light metal resembling platinum, the approved background for the diamond. The jet comb shown at the bottom of the group on page 102 may be worn at any one of a dozen angles, according to the coiffure which it ornaments.

The poignard can scarcely be called an innovation in hair ornaments. For centuries the Madame Butterflies of Japan and the Carmens of Spain have thrust decorated pins in their dark hair, and if perchance such a pin were really a dagger, *eh bien!* so much the worse for a faithless lover. The poignards of to-day, however, are nothing worse than wavering points of shell with hilts that a D'Artagnan might envy. The one of jet, shown at the right at the top of page 102, is rather flat with a hilt of closely set jet, while that at the left has a hilt made up of alternating lines of rhinestones and black enamel. These poignards may be used wherever the coiffure demands. Their use depends entirely upon the style of hair-dressing, and upon the judgment of Madame aided by a triple mirror and a hand glass.

The pin in the middle of the group on page 102 is so much smaller in size that two or even three, if carefully placed, may be used instead of inconspicuous bone pins, for the actual pinning of the hair.

THE HAIR'S THE THING

Hair ornaments come first only by courtesy, for hair culture is the real basis of smart coiffures. To this end, a deft-fingered French hairdresser in New York is recommending to his patrons a remarkable new brillantine. This is a crystallized brilliantine, which goes farther and accomplishes more than the liquid varieties. It also keeps better. Only a very little is needed on the brush and that little, because of its tonic properties, gives the hair luster not merely for one day but for many days. It is put up in $1 jars and in three colors: white, scented with lily-of-the-valley; pink, with rose; and green, with violet.

This same Frenchman is one of the most painstaking and reliable hairdressers in town and is noted not only for the cleverness with which he suits the coiffure to the face, but for the excellent quality of the transformations which he makes. Whether it be only a tiny curl to soften a too-high forehead or a transformation which goes from ear to ear, the hair is of a uniform excellence in color, quality, and suitability. It is a pity that a prejudice

(*Continued on page 102*)

A Parisian Odor from the Flowers of France

Bouquet Laurece Extract, the concentrated odor of myriad flowers. Subtle and delicate, yet so rich and lasting that a single drop will give a lingering fragrance for days. One ounce and a quarter in this beautiful cut glass bottle, **$1.25.**

Bouquet Laurece Toilet Soap, a dainty, fine soap of highest quality, with the faintest, most delicate suggestion of Bouquet Laurece fragrance. The use of this soap helps to make the skin soft and beautiful and clear. Price **35 cents** the cake, 3 for **$1.00**, in attractive box.

Bouquet Laurece Sachet, a dainty and charming luxury. The very finest sachet powder, delicately scented with Bouquet Laurece fragrance. In cut glass bottle with gilded screw cap, **75 cents.**

Bouquet Laurece

Bouquet Laurece Toilet Water, in a handsome cut glass bottle containing 3 ounces, **$1.25.**

Perfumes and Toilet Preparations

BOUQUET Laurece is the master creation of one of the world's foremost parfumeurers, the only American who was ever made a Chevalier of the Legion d'Honneur for his skill and knowledge in the blending of perfumes.

It is a truly Parisian odor, the very soul of the flowers of France blended with rare and costly Oriental essences. It is a really distinctive bouquet perfume — one that you will want to make your very own — the fragrance that means you. Bouquet Laurece Perfumes and Toilet Preparations, richly packed in exquisite presentation cases of silk and gold, may be had as follows:

COMBINATION NO. 1. 1 bottle Bouquet Laurece Extract, 1 bottle Bouquet Laurece Toilet Water, 1 bottle Bouquet Laurece Sachet and 2 cakes Bouquet Laurece Soap (as illustrated), **$4.50.**

COMBINATION NO. 2. 1 bottle Bouquet Laurece Extract, 1 bottle Bouquet Laurece Toilet Water, 1 cake Bouquet Laurece Soap, **$3.50.**

COMBINATION NO. 3. 1 bottle Bouquet Laurece Toilet Water and 2 cakes Bouquet Laurece Soap, **$3.00.**

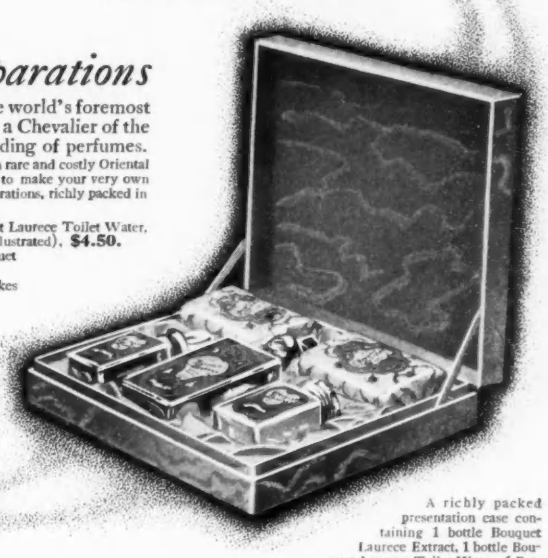
Bouquet Laurece Perfumes and Toilet Preparations are sold at retail only in The Rexall Stores, the leading drug store in each city and town. If not obtainable in your vicinity, either of the Combinations listed above, or any article separately, will be sent prepaid to any address on receipt of price. Write to

Laurece

Care of HARMONY
BOSTON - MASS.

A sample bottle of Bouquet Laurece Extract will be sent for 10 cents to help pay cost of distribution.

Bouquet Laurece Complexion Powder, a toilet necessity of the finest quality, exquisitely impregnated with Bouquet Laurece Perfume. This powder preserves and improves the complexion. It is exceedingly fine and soft, the best that can be made. Brunette or Fair, in a beautiful sealed box, **75 cents.**



A richly packed presentation case containing 1 bottle Bouquet Laurece Extract, 1 bottle Bouquet Laurece Toilet Water, 1 Bottle Bouquet Laurece Sachet and 2 cakes of Bouquet Laurece Soap, complete for **$4.50.**

L. M. HIRSCH
Sample Shoe Co.
New Fall Models

MAHOGANY TAN CALF, Lace with Suede quarters to match, welted sole, leather heel. Same in Button **$5.00**

BLACK VICI KID, side buttons, white stitchings, leather Spanish heel, turn sole **$4.98**

GOLD or SILVER CLOTH PUMP, guaranteed not to tarnish **$6.00**
Same style in Patent Leather or Dull Kid **$3.50**
Same style in Black or White Satin **$3.50**

SATIN PUMP, turn sole, 2-in. Louis XV heel, all colors **$3.00**
Silk Hosiery to match ***95c*** *and* ***$1.50.***
Silk Hosiery dyed to match color of gown from sample ***$2.00.***

Send for Booklet V with illustrations of New Fall and Winter Models

404 Sixth Ave., N.Y. Bet. 24th and 25th Sts.

ON HER DRESSING-TABLE

(*Continued from page 100*)

A shell poignard with rhinestones and black enamel; $1.25 to $3.50

against "false hair" often deprives women of the assistance of a smart coiffure at an age when they need all the kindness of soft hair about the face. These transformations really live up to their name and happily are being more and more highly appreciated.

Better than any transformation, however, is a glorious length of real hair, which care has preserved soft and lustrous even to old age. Women may well follow the example of the beautiful Empress Elizabeth of Austria. If ever a beauty cherished her beauty it was the lovely wife of the Emperor Francis Joseph. She dreaded age, and a new beauty method whispered to her would make of the whisperer a friend—for a time. Each precious chestnut hair of her head might be said to have been numbered, such was the care she gave it. When she was alone she let her hair hang loose, and once a month it was washed with a raw egg and brandy wash, and afterward rinsed with some disinfectant. Then she walked up and down her apartment until the hair was dried. Her coiffeuse might have been a trained nurse, so rigid were the rules laid down for her in her care of the Empress. She was always garbed in a white frock with short sleeves; her finger nails were cut close, no rings were worn, and, indeed, the woman was scarcely ever seen without gloves, that her hands, in caring for her mistress's hair, might be soft and smooth.

If carefully arranged, a number of small pins may be worn; $1 to $5

Poignard of shell, hilt embossed with close-set jet; $3 to $5

The banishing of the pad of false hair and the increased willingness of matron and maid to change their coiffures with the time o' day and the time o' year, have done much to improve their hair. It is good for the hair to change its mode of dressing. In the morning a Mrs. Castle bob might be worn, with a smock; in the afternoon, a high coiffure with a hat; in the evening, a coil at the back of the neck, with a diamond comb; and above all, a sunlight bath should be given whenever possible.

A comb encrusted with jet comes in various sizes and may be worn at whatever angle suits the coiffure; $3.50 to $12

[*Note. — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date.*]

LADY IAN HAMILTON'S HOUSE

(*Continued from page 62*)

vision painted by Wells; the couch is piled with pillows of every possible fantasy in shape, color, and texture, and is covered with cloth of gold and with skins, which, among other of Sir Ian Hamilton's sporting trophies, are a picturesque incident of the various rooms. In this room, as in the dining-room, are tall vases filled with cleverly fashioned silk Parrot tulips of the Darwin variety; these strike the prevailing note of artificial flowers for room decorations. Shaded pink-to-mauve Persian rugs and tiger skins are on the plain waxed oak floor of this apartment in a lovely arrangement.

AN APPLE GREEN DRAWING-ROOM

A delightful interior is the very original green drawing-room, photographed in the middle right on page 62. The walls are painted a pure clear apple green, and the ceiling is like a bit of cream colored sky. The chairs and couches are upholstered in black velvet, and the pillows are in deep mysterious velvets and flaming silks; rose, and red, and gold. One of Poe's "agate lamps" glows on each side of the fireplace. A whimsical feature of the green drawing-room is a little minstrel's gallery where the troubadours used to "lilt" in old Norman days. Disposed here and there through the rooms are low Italian stone baskets heaped with fruit, and an occasional amorino holding flowers. Black velvet curtains with a heavy band of dull gold hang in the double doors which give on to the turquoise staircase. Like a picture, more than a room to be lived in, and like a picture, singularly interesting, is this unusual drawing-room.

THE DINING-ROOM

A most charming apartment is the dining-room, large, square, and lofty, with the green stretches of Hyde Park seen through the long French windows. The room is wainscoted in gray oak; the dark polished floor is covered with a square of fawn colored velvet carpet; soft green silk shades temper the light, the windows have green hangings, and the chairs are upholstered in the same green tone. There is no gold here, save in the old frames of the family portraits. Parrot tulips in tall blue vases, in épergnes of Venetian glass, or in marble bowls heaped with artificial fruit, lend a quaint decorative touch on the various console-tables. At a recent luncheon given by Lady Hamilton, the oval dining-table, laid for nine, was set with a blue and crystal service and a crystal épergne heaped with bluish purple grapes. The table was covered with a cloth with *entre-deux* of Irish lace, which made a vastly more effective background for colored crystal and old silver than the bare surface.

Lady Hamilton's boudoir is in a prevailing gold, cream, and black treatment, brightened, however, by rare Japanese prints, amusing Chinese figures in rose colors, and gay fantasies in painted furniture. The looped-back, very full curtains are of black, white, and yellow Directoire striped silk lined with yellow tussur and hung with gold fringe.

You are Careful of Your Complexion

but do you pay the attention you should to your hands? You doubtless have found by experience the value of

Daggett & Ramsdell's PERFECT COLD CREAM
"The Kind That Keeps"

in making and keeping a complexion. D & R Perfect Cold Cream is a supreme aid to soft and white hands. A little rubbed into the fingers after embroidering or sewing will smooth the roughened skin and remove the objectionable needle marks.

D & R Perfect Cold Cream is not only a first aid to facial beauty, but it is unequaled to produce a beautiful throat and shoulders, to give the arms and elbows a roundness and smooth texture, as well as to whiten and preserve the hands. And after a toilsome day at home, in the shops, or after motoring, there is nothing as delightful and refreshing as a cold cream bath. Tubes, 10c, 25c, 50c. Jars, 35c, 50c, 85c, $1.50.

TWO SAMPLES FREE

A sample of D & R Perfect Cold Cream, that you may see its superiority, and a sample of D & R Poudre Amourette, the most charming and delicate of face powders, will be mailed, Free, on request. Write to Department L.

DAGGETT & RAMSDELL
New York

It imparts that Youthful Charm

AZUREA
The de Luxe
FACE POWDER
Made by L.T. PIVER, PARIS, France
Purest—Softest—Finest
Made in Four BLANCHE—ROSEE
Delicate Tints RACHEL—NATURELLE
At All Best Dealers
SEND 25c For "Surprise Box" containing charming miniature packages of "Azurea" Face Powder, Sachet and Perfumes.
CHAS. BAEZ, Sole Agent
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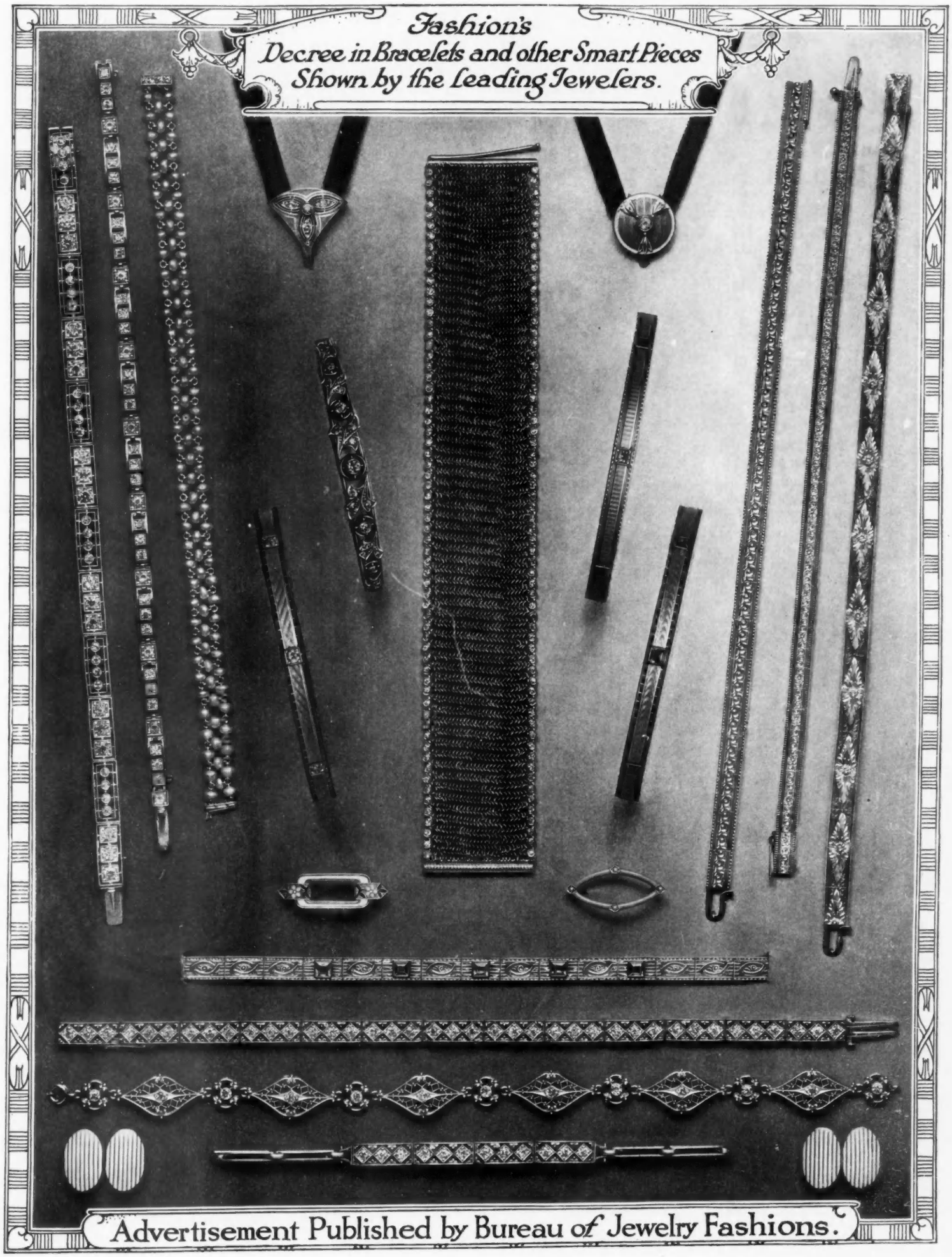
N. Y. City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Decree in Bracelets and other Smart Pieces
Shown by the Leading Jewelers.
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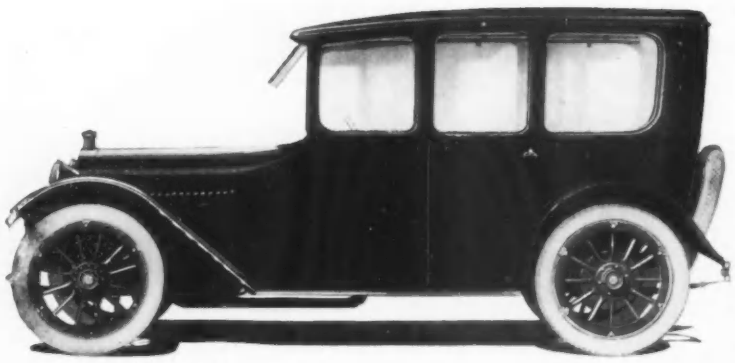


Sedan, $1365 F. O. B. Detroit

Hupmobile

This Car Is Helping To Change Motoring Tastes

The new trend among motor car buyers toward the luxurious sedan type has spread amazingly since the coming of the Hupmobile Sedan.

In many instances, this model is displacing the open touring car.

We believe that a large section of the buying public prefers, for all-year use, a car with a permanent overhead shelter.

And the intense interest created by the Hupmobile Sedan—the orders that followed from every center where it has been shown—confirm our belief.

The advantages of the sedan type of car are manifest; and the value of the Hupmobile Sedan is evident from the first.

This car offers all the luxury and refinement that any sedan can offer; yet its price is very little more than that of a touring car.

No picture can give you an adequate idea of its exterior beauty.

And no words can make you see the charm of its gray Bedford cord upholstery; or feel the soft depth of the cushions; or realize the solid motoring comfort the car will give you all the year round.

The Hupmobile Sedan is truly a family car.

All ride in the same compartment. The front seats are the individual type, with passage-way between. Passengers can change seats without leaving the car or disturbing the driver.

Windows are adjustable for any desired degree of ventilation; in summer they can be opened wide, so that you have full open-car effect.

When you see the Hupmobile Sedan you will understand why so many open-car owners are giving it their preference.

Meanwhile, write for the booklet which illustrates the Hupmobile enclosed-cars in a new and pleasing style.

HUPP MOTOR CAR COMPANY

1261 Milwaukee Ave., Detroit, Mich.

Five-Passenger Touring Car, $1085 — Seven-Passenger Touring Car, $1225
Roadster, $1085 — All-Year Touring Car, $1185 — All-Year Coupe, $1165
Sedan, $1365 — Limousine, $2365

Prices F.O.B. Detroit

MOTOR NOTES

A SHORT four or five years ago, winter touring was for the favored few who could own either two cars or a limousine body which could be attached on the chassis which carried the touring body in summertime. This was sufficiently satisfactory for the man who owned two cars; but regardless of the amount of money involved in the ownership of an additional limousine body, the time required to make the change from the open to the enclosed type was from one to two weeks, and during that period the car was completely out of commission. The past year or so has seen tremendous strides made in the development of the year-round car. Detachable tops, which can be fitted down over the touring body and completely enclose the interior in the form of a limousine within an hour or so, have been perfected, while convertible bodies are being made to serve the purpose of the all-year user of a car.

THE WINTER AND SUMMER CAR

One of the most attractive cars of this combination type has been brought out during the past month by one of the large manufacturers. This body is in reality a "convertible sedan," for the roof is a permanent fixture, and when used in open touring trim, the car corresponds to a touring-car with the top extended and with the sides completely open. It also partakes of the nature of the fully enclosed car, in that the top is of solid material and the interior may be tastefully upholstered. The convertible portions are the sides, which are of glass and which may be stowed in pockets provided for the purpose in the doors and back of the front seat. When these sides are not in use there is not a sash, upright, or bow between the wind-shield and back of the tonneau to obstruct the vision of the occupants. As a protection from a wind blowing from one side of the car only, the glass enclosure on that side may be used, while the other side is left absolutely open. When completely enclosed, the car possesses the exact appearance of a modern sedan, and there is no indication of the property that it possesses of being quickly converted into a touring-car with top extended. The price of this car is $1875.

A TOP TO FIT ANY MOTOR

Another type of body, which is different from the one above described in that it may be attached to any make of car in a couple of days and become a permanent fixture thereon, has, when folded, the appearance of an ordinary one-man top. It can be extended in a minute to form an overhead covering for the occupants, but at this point its similarity to the ordinary folding top ceases. There are no curtains to this top; their place is taken by French plate glass encased in aluminum frames. The various plate glass sections—of which there are eight—may be set in position and held securely in place by means of a thumb-screw for each, and the car may be entirely enclosed in two minutes from the time that the top is extended.

The windows open with the doors and are held in a rigid channel frame attached to the body and the top in such a manner that rattling of the various sections is prevented. When not in use the eight sections of glass may be carried in an especially arranged compact compartment attached under the robe rail to the back of the front seat. This compartment occupies a space two and one half inches deep, and is made to open easily so that any of the desired sections may be reached without disturbing the others. The price of this top, attached, ranges from $200 to $350, depending upon the size and type of car for which it is intended

TO CARRY THE DRINKING WATER

One of the trials encountered by many tourists when driving through sparsely settled districts, is the inability to obtain good drinking water, or at least drinking water which is known to be safe. This difficulty may be encountered even when touring through thickly populated sections, and the danger of contaminated water in such territories is often greater than in those more sparsely settled. For tourists, therefore, is designed a special form of water bag, in sizes to hold one, two and one half, three and one half, or five gallons.

This bag is made from a high-grade quality of flax fabric, and when not in use it may be folded flat. A water-proof stopper is provided in one corner, and in the upper edge of the bag are placed rings through which a rope may be passed to form a handle. The unique feature of this water container lies in the method of securing the top. This top consists of a wire holder which completely encircles the open end of the bag, including the spout, over which a slotted tube of steel is clasped to form a sliding clamp, which completely seals the open end. By removing this clamp, the ring may be spread and the bag turned inside out for cleaning and drying. The price of this bag varies from $1.25 to $3, depending upon the size.

THE SIMPLEST LUNCHEON OUTFIT

Many of the luncheon outfits provided for motorists are elaborate and cost as much as would a set of tires. For the tourist who must count the cost, a specially designed type of bag will appeal. This is made of a strong grade of paper heavily coated with paraffin to make it water-proof. The bottom portion is box-shaped, while the upper part is of a flexible paper which may be folded down over the lower portion and held in place with clamps to seal the contents completely. Cracked ice may be carried in this bag, and owing to the low heat conductivity of paper, the contents will be kept cold for a considerable time. These bags are sold at $1.50 per dozen.

THE NEW EXTENSION PEDAL

When two or more persons have occasion to operate the same car at different times, it often happens that the pedal adjustments are not suited to all of the drivers. Adjustable pedals are provided on many cars, but when the proper length is once obtained, it is generally considered advisable not to change the adjustment of the pedals. In order to provide a means of easy operation of the same car for both a tall and a short person, an extension pedal has been designed which is easily attached both to the clutch and to the brake pedals of any car. This brings the pedals some two or three inches nearer the foot of the driver, and yet, by means of a joint, the extension may be swung back out of the way and the car instantly adapted for the use of a taller driver. The price of this adjustable pedal is $2.50.

COMMUNITY SILVER

STERLING

PLATE

August 1, 1915

"Dearest Barbara:

This is most private. Tom is urging me to set a day in October. Absurd, of course. * * * * Still—I might consider December if I could be sure of getting a chest of Community exactly like Betty's. But you mustn't even *hint* this to Tom ! ! !

—*Constance*

P. S.—Tom just called and insisted on our being married *at once.* I *positively refused.* * * * * So we compromised on the twentieth of this month—and, oh Barbara, you're the first bridesmaid I've asked.

P. P. S.—I'm going to have a chest of Community a big one even if Tom has to give it to me himself."

NOTE—Do not confuse COMMUNITY PLATE with ordinary plated silver, for "Community" is so especially thickened at the wearing points and toughened to withstand wear, that in a long lifetime you will never see or touch anything but the purest of pure silver. There are many attractive designs at your dealer's. The price is attractive, too.

COMMUNITY STERLING (*Patrician design only*) Ask your dealer for prices.
COMMUNITY PLATE (*best plated ware made*) At your service for 50 years. Six teaspoons, $2.15.

ONEIDA COMMUNITY, LTD. - - - - - - ONEIDA, N. Y.

Also Makers of Oneida Community Reliance Plate (at your service for 25 years, six teaspoons, $1.10), *and* Oneida Community Par Plate

GALLERY OF PORTRAITS
(No. 7)

Hudson Seal Russian Great Coat with belt and very full skirt. Skunk convertible Collar and deep Cuffs. Made in all suitable Furs with various combinations.

Furs will play a more prominent part in Fashions this year than ever before.

A. Jaeckel & Co
Furriers
384 FIFTH AVENUE
(Between 35th and 36th Streets)
NEW YORK

THE ART *of* UNDECORATING

OF course there is a rare species of American who inhabits the houses of his ancestors and preserves traditions and furniture, —even though they sprang into life in Victoria's reign. From these aristocrats of sentiment, theories of beauty in decoration fall back in hopeless ineffectuality. Yet the modern restless world is holding out its arms to the new ethics of beauty which began in happier years when Berlin and Paris loved one another. The awakened interest in good architecture has driven people of wealth from behind those saddening brown stone fronts that sheltered their grandparents to houses more individual, and the rapidly increasing popularity of the country estate has led to the development of a type of residence new to America, though long familiar to the old world.

Old houses for new houses and new houses for old is a constant alternation in this period of transitions, and the one-time May moving-van now wanders through the best part of four seasons in the wake of the brick-layer or the builder in concrete. "Everybody in New York seems to be building a house," said a distinguished foreigner. "Yes," was the answer, "society is now divided into two classes—those who decorate and those who are decorated!"

THE COURAGE OF THE UNDECORATOR

There may be those who decorate and those who are decorated but those who have the courage to undecorate are the superlative of both. Many there are who, by an unkind fate, have grown up in homes the atmosphere of which they feel to be smothering and discordant, which they vaguely wish could be changed, yet which they know not how to change.

"If I could only afford a decorator!" is the first plaintive note of these sufferers from the decorative sins of their parents. "There are Mr. Taste-Gatherer and his copyist, Miss Taste-Gatherer, who evolve such beautiful rooms, but they charge so much—thousands of dollars. They are out of the question when I can spend only a few hundreds."

One woman, whose experience may stand as the type of these decoratively afflicted ones, lived alone in an apartment on Lexington Avenue. She was unwed at thirty-five, though her reputation for charm—and some mentality—was well-established. Her income was modest, but people who had lived in New York more than a decade bowed to her at the opera. Many hostesses still asked her to dinner, for she was well-born and well-gowned and every one said she was a "jolly sort," if you asked her out. Few visitors, however, came to the apartment in the old residence section of Lexington Avenue, and, though the large drawing-room faced the sun, those few obviously found the atmosphere depressing.

AS IT WAS IN THE BEGINNING

In this drawing-room, a costly tapestry paper, in which dreary foliage and red flowers mingled, covered the walls. On the floor were three Persian rugs in violent browns and blues with centers of red and orange in American-made oriental discord. The rugs had been her father's and had been supposed to be worth a small fortune. In reality, a purchaser so misguided as to seek them might have seen something very like them for fifty dollars each. The pictures were Landseer prints, also her father's, and a portrait by Sully of her grandmother, as a young girl in a blue dress. The portrait was a refreshing piece of painting and, if one's eyes could have lingered on anything in the overcrowded room, they would have rested there. Under the Landseer prints hung a dozen or more framed photographs, rendered sad by years and sunlight, if not by memory.

The furniture consisted of an 1830 mahogany sofa upholstered in salmon pink brocade, two gilt chairs of a strange 1870 style, distinguished for innumerable rosettes and gilt balls, and four chairs in rosewood, founded on a Louis XIV style and turned out in fairly good shape by a German cabinet-maker in New York. These chairs were covered with a dark green brocade, and from her childhood the woman had heard them referred to as priceless pieces of carving. Before the fireplace, was a Victorian screen in needlework of blue birds and white flowers. The frame was in ebony picked out with gilt. On the chimneypiece and on several tables of totally different designs, were pieces of family bric-a-brac—bisque, Hungarian wares, blue Staffordshire china, Tiffany glass, Dutch silver—the accumulation of many Christmas days. All that could be said of the room was that it was gloomily comfortable in the sunlight—and a veritable horror by artificial light.

Fortune was kind to this victim of environment. An artist from English Chelsea, fresh from those surprising rooms fashioned by exquisites who exist on pennies and dreams, saw her living-room and told her that it was making her old. The woman had felt her age and had long vaguely recognized the generally depressing effect of the room. There was just then a small balance at her bank, and she grew strong with the courage of desperation. "Will you furnish it for me?" she asked wistfully. "You know I have always wanted to go to a decorator, but could never afford one."

"I will unfurnish it for you," he said, "and I doubt if it costs you very much." It is this man, or rather the decorative theories he stands for, who is needed in some room in every two houses out of three. Such men brush traditions and fetishes away.

THE MAGIC TRANSFORMATION

First, the three Persian rugs were sold at auction, and with the proceeds the floor was painted in squares of deep misty blue and gray white, and a white bear-skin rug, found by good fortune at a bargain, was purchased to replace the rugs. The walls were covered with an inexpensive cream manila paper, and the woodwork was painted a brilliant pistache green. The brocade coverings of the sofa and the four rosewood chairs were dyed the deep blue painted on the squares of the floor, while the frames were scraped and painted a pistache green, paler than the woodwork, with the roses in the wreaths, cream, and the leaves a deeper green to match the woodwork. All the pictures were banished from the room except the Sully portrait in pale blue, which was rehung on a green cord with a tassel. Two of the nondescript tables, which were acceptable in line, were painted to match the woodwork. The others and the ill-designed gilt chairs were used to illustrate the maxim that it is more blessed to give than to receive.

The Dutch silver and the bric-a-brac were sent to an auction room and realized a sum which contributed materially to meeting the expenses of redecoration. With a part of these proceeds, were purchased three really fine old silhouettes. Another share went for two simple pottery vases for the chimneypiece. Another purchased from a Brooklyn second-hand shop a well-designed wooden pedestal topped by a marble amorino. The remaining sum secured white silk shades for the gas jets and pots of pink geraniums and purple hyacinths for one of the tables.

This modern miracle could be performed again and again to the advantage of many a dull room. For it is obvious that this woman could, by taking thought of the times, have accomplished for herself what the artist did for her.

Lady Mary Face Powder

The same wonderful and lasting flower fragrance distinguishes the Toilet Water that characterizes Lady Mary Extract. Lady Mary Toilet Water will appeal to you who appreciate exceptional perfume. It is sold in a most charming bottle for $1.50.

Lady Mary Extract is like the breath of the soft south wind that, in passing, has kissed the rarest, sweetest and most fragrant of France's wonderful flowers. $1.50 in a bottle of rare design.

To say merely that Creme Lady Mary is exquisite would be borrowing the commonplace. It is, in truth, the culmination of the genius of Mons. V. Vivaudou. Just 50 cents in its Danube Blue jar.

Also distinguished by the same haunting and lasting Lady Mary fragrance, Lady Mary Talcum is a welcome luxury no less than necessity to my lady fair. In its artistic bottle with the patented top it is sold at 50c.

A FACIAL feast for America's Queens—a wondrous creation of the French master-chemist's deft hand—a perfect blend of beauty-compelling attributes—a bewitching boxful of refined, fragrant allurement, dear to the beauty-loving woman of France—satisfying and comforting to her skin and glorifying its beauty—*this* is Lady Mary Face Powder. Yours for 50 cents at the better toilet goods counters.

Free Talcum Powder The stores that sell Lady Mary will give you a large trial bottle (actual value 25 cents) of Lilas Arly Talcum Powder with *every* box of Lady Mary Face Powder or jar of Creme Lady Mary. If your dealer doesn't sell Lady Mary toilet goods, send us his name; we'd like to tell him about them.

Send fifteen cents to VIVAUDOU, Dept. L, Times Building, New York, for a sample of Lady Mary Extract in a delicately wrought bottle.

PARIS **VIVAUDOU** NEW YORK

Give—at Xmas Time—

the gift that expresses a thoughtful appreciation of friendship.

Wolf Head Gowns and Petticoats never lose the freshness that first charmed you. Their style makes them irresistible. Their ample fullness and soft materials will give the utmost satisfaction to the recipient.

They are to be had in lace, embroidery and tailored styles, in crepe de chine or nainsook. Prices range from $1 to $15.

Ask for Wolf Head Undermuslins in your shop—the Trade-mark below is always on the tapehanger.

The WOLF COMPANY

WOLF HEAD UNDERMUSLINS

364 Fifth Ave. New York City

No. 348. Russian green charmeuse dress. Tunic, cuffs and collar trimmed with fur edging. Waist set with self-covered buttons at side of front. Belt tied at front, forming a sash.
Colors: Black, navy, African brown, Mouse gray.
Price **$16.50**

No. 343. Afternoon dress of African brown charmeuse and Georgette. Waist hand-embroidered in self-color and gold thread. Edge of tunic and top of cuffs trimmed with fur banding.
Colors: Navy, Subterranean green, Mouse gray.
Price **$18.50**

DIRECT BY MAIL TO YOU
CARLETON DRESSES, SUITS, COATS

Authentic in style. Made in our own workroom and sold by mail only. Money cheerfully refunded if not satisfied. Carrying charge prepaid. Write for booklet of Fall Styles showing smart dresses and tailored suits.

Carleton Costumes inc.

286 FIFTH AVENUE NEW YORK CITY

DRESSING UP TO ART

As in the case of any other art, in the art of gowning there are not many rules, but a few sage precautions. An important one is the precaution against complexity. Hundreds of materials offer themselves for the interpretation of an idea in dress. Of these, we are familiar perhaps with but a few, and since we work best with materials we know, these are our best choice.

For instance, if one is not familiar with the history of ermine, one will scarcely make the best of its possibilities in dress. If one has not studied the tomb pictures of the ancient Egyptians, it would doubtless be best not to attempt to employ their gold bracelets and necklaces and earrings, and if one has had no experience in Japanese embroideries, it will probably be better to leave off the storks and cherry blossoms and find some other design for such things as fancy tunics; for adornments in dress are like words to the beginning author, pitfalls for the unwary. The only safe composition for the amateur in the art of dress is one that depends almost entirely for its effectiveness upon the beauty and the simplicity of line and tone.

One should think of dress more after the fashion of an art, and dignify it, no matter how small one's allowance, with that regard paid to creating art in any other field. Whether from design or mere necessity, one spends a large proportion of time and income on dress, and there is a professional joy that comes of being an artist in dress that the dilettante can never know.

STAGE GOWNING

It is not so much what one wears, but the effectiveness with which one wears it that spells smartness. Many women waste time and valuable vitality in this busy world by ineffective gowning, and it is easy to prove that they do if one looks for a moment at some effective stage dressing which represents exactly what the art of dress may be when it is well-handled. How many women have sat at the theatre and wondered what made the designer of stage costumes so much more successful than her own. With the same possibilities of line and color, and ornament, the women behind the footlights attained a personal distinction in dress she had failed to achieve. Their costumes spoke, expressed the wearer, while hers were a muddle of dressmakers, milliners, furriers, and jewelers, all trying to get a hearing through her—as though she were a page of conglomerate advertisements.

The different degrees of charm achieved in gowning are due largely to different degrees of art, and the keynote of art is effectiveness. The dressing of the average woman is exactly like the writing for publication by the average dilettante in letters. It bears the ear-marks of amateurishness, and lacks the unmistakable touch of the professional, the keen regard for results, for economy of effort, restraint of emotion, and for the directing of every detail to the interpretation of one central idea. So to examine carefully the effectiveness of some of the stage costumes of recent years, costumes in which effectiveness had to be attained, is the best way to get the key to their success.

There are many people who will remember Mrs. Pat Campbell in a certain very poor play of Sardou's called "The Sorceress," which she played some fifteen years ago. Although all memories of the plot have doubtless escaped the audiences long ago, the costume worn by the star in the third act is remembered. It was a tragedy part which Mrs. Campbell was portraying, and when the moral crisis was reached and the villainy of an abandoned woman was revealed, the stage costumer achieved her masterpiece. She put Mrs. Campbell, a then slim serpentine figure, into a gold colored satin gown with ropes of turquoises about her neck. It seemed at that moment that the turquoise was the most voluptuous of all stones. Of course, it is not nearly so much so as the diamond or the opal, yet the effect of the wicked blue beads against the sinister yellow was startling. The whole characterization of the heroine of the Sardou play lives in the minds of those who saw it, because it was set to the accompaniment of a costume that represented a piece of real art.

COSTUMING "THE CONCERT"

Artistic indeed in its subtle interpretation of character was the costume worn by Miss Janet Beecher in her part of Helen Arrany in "The Concert." It would be interesting to know just how far the success of that remarkable part was gained by the air of that exquisitely feminine house frock which the wife of the great virtuoso, Arrany, wore in all three acts of the play. During the second year of the presentation of "The Concert" the wife of Arrany appeared in the same house gown she had worn in the first performance of the first year of the play. She did not change it by so much as a thought in the two years the play ran, and to her last appearance in the part she always wore that simple gown of a color half way between the gray of a pigeon's wing and the blue of a mountain lake. It was a gown that made every man in the audience feel at home, and made every woman hate the unnecessary furbelows of her own unfortunate toilet.

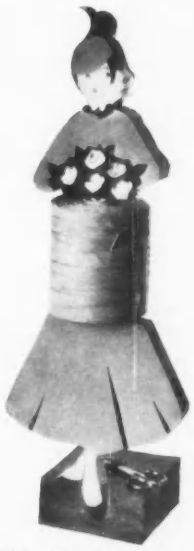
Effectiveness was the keynote in both the stage costumes described, that effectiveness which is gained only through a regard for the laws of art. The stage costumer knows two necessities: the necessity of character, and the necessity for depicting it. Intuition and expression are the two lodestars of this artist, as they are of all artists, in whatever medium they may chance to work.

PERSONALITY WILL OUT

Whether we do it intentionally or not, we express our own personality no less in dress than in words; like murder, it will out. For instance, a certain girl who was really a Maud Muller type, and would have looked lovely in graceful nodding things,—broad-brimmed hats and long plumes, dainty dimity frocks with showers of lace, and slippers embroidered in rosebuds,—yearned to be tailor-made. She conceived herself in straight Norfolk suits and rubber-heeled tennis shoes, so straightway she curbed her golden hair under sailor hats and composed her lines to the sleekness of a newly washed Maltese kitten. Although she was never expressed in her clothes, one felt her true type just the same, and longed always to see it in a proper setting.

Another woman, on the other hand, who had a complete intuition of her own individuality, selected clothes that brought out all the strength of her personality. This woman was part English and was blessed with one of those wonderful wet weather English complexions. She had clear, though not beautiful, eyes, a firm strong figure, and a businesslike and unpoetic, but wholesome, temperament. She always wore tailor-made clothes. She fitted a tweed coat and a pair of chamois gloves as few women do. Even her more elaborate costumes were made on tailored lines. She chose always such colors as a man or a young boy might wear, and she shunned rose colors, violets, pale blues, and reds. Her highest extravagances in color were generally tans and dull greens and white, with every variation of dark grays the chromatic scale affords. She really idealized her intuition of her own personality into that kind of exaggeration that makes art. To meet her in the street, the office, or the theatre was to feel the freshness and

(*Continued on page 114*)



Twine Girl—*A smart, useful ornament. Her gown is white, black, old rose or yellow and the twine matches her gown. Scissors attached. She's 20" high. Price,* **$5**.

Crystal Toilet Bottles—These ornamental crystal bottles have a Bohemian decoration of neat blue bands and pink roses. Each one is 4¼" high and 2½" wide. Price, **$2.00** each, or a set of any six for **$10.** Bottles are also labelled for the following:

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Hair Lotion	*Listerine*	*Sweet Sp. Nitre.*
Cologne	*Alum*	*Bath Salts*
Bay Rum	*Ammonia*	*Es. Peppermint*
Bicar. Soda	*Spr. Camphor*	*Peroxide*
Arom. Sp. Ammonia	*Alcohol*	*Witch Hazel*
Tooth Wash	*Boric Acid*	*Eye Wash*
Toilet Water	*Cleaning Fluid*	*Tooth Powder*

Gilt Lamp and Shade—*Stands 15" high with either Old Gold or Old Rose shade, 10" in diameter.* ***Price*** **$7.50**.

Mahogany Clock—*With French eight-day movement. It is 10" high and the clear-faced dial is 5" in diameter. Base 18" long. Price* **$18**.

Marie Antoinette Book Ends—*Decorated in floral colors with black and white basket. Stand 5¾" high and 4½" wide. Price per pair,* **$5**.

Marie Antoinette Door Knocker—*Decorated in natural flower colors. It is 3¼" wide and 4¼" high. Costs* **$3.50**.

Table Decoration—*Complete as illustrated with 13" crystal bowl (without flowers)* **$5**. *Separate pieces: Bowl,* **$2.50**; *China Birds,* **$1.50** *each; crystal block flower holder* **50c**. *Decorative water lilies, waxed to withstand water,* **$1** *each.*

Sheffield Match Holder and Ash Receiver—*Finished in Dutch silver design, gold lined and with a removable crystal ash tray. Height 7", diameter 4½".* *Price* **$5**.

Pedestal Picture Frame—*Finished in antique gold. Holds a picture 8" x 10". Price* **$3.50**.

Breakfast Set—*There are seventeen pieces in this striking and unusual black-and-white set. The design is novel and in excellent taste. Price complete, with tray,* **$15**.

Smokers' Stand of Mahogany—*Stands 26¾" high, 10" in diameter. Has a crystal ash tray, two cigar rests and a match holder of brass. Price* **$4**.

Indian Scout Book Ends—*This Armor Bronze design comes with a finish of statuary bronze or antique gold. Standing 9½" high, they are 4" wide and 5" deep. Price, for the pair,* **$10**.

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M U S I C

THERE is a marked note of disappointment in the feeling of the many musical artists for whom the war has meant the abrupt end of inspiring work with European masters and the indefinite postponement of cherished plans for appearing before the European public. Thus barred from the foreign field, the artists whose photographs appear here will contribute towards making the musical season of 1915-16 the most brilliant, perhaps, that New York has ever known.

SINGER AND DANCER COMBINE FORCES

Until Eva Gauthier, the mezzo soprano, and Nila Devi, the dancer, combined their extraordinary talents, there has never been an instance of a prima donna and a première danseuse who worked together. The result is remarkably beautiful, and their joint interpretation of the music of the East Indies is as fascinating as the account of the obstacles overcome by them in order to obtain a correct version of the oriental songs and dances.

While traveling in the Far East, Madame Gauthier, the niece of Sir Wilfrid Laurier, ex-Premier of Canada, who had already attained fame as a singer, found in Java an undiscovered store of musical beauty. Under the protection of the Dutch Colonial Government, Madame Gauthier lived for six months in the harem of the Sultan of Solo, and spent four wonderful years, as an almost daily visitor at the Palace, or in the private dwelling which the Sultan placed at her disposal. She spent many days in the harem among his three hundred wives. She was the first white woman who had ever been there, and gradually she succeeded in disarming the instinctive antagonism and gaining the confidence of these women, until they grew more and more willing to sing and to play their curious instruments for her. She had permission to command the royal musicians and singers to perform for her, and she utilized this privilege to the utmost, studying incessantly and patiently learning the language and the songs which she studied under the masters of Javanese music who taught the royal princesses. Musicians who have heard the music feel that this singer—the only white woman who has ever had access to it—has brought to the occident something new and precious.

The costumes which Madame Gauthier wears have a special significance, for they are robes which the Sultan's daughter wore and were given to Madame Gauthier as a mark of great favor. When her native servants saw these garments, they literally adored them, recognizing from the pattern and design that they had come from the household of the Sultan, and her maid invariably carried them to and from the wardrobe on her knees. These garments are in themselves very beautiful and are dyed in elaborate patterns by the famous batik process of the Javanese.

INTERPRETATIVE THEORIES OF THE ORIENT

The orient theory is that the dancer shall interpret by her mimicry and gestures the composition which the

(*Continued on page 112*)

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NEW YORK CITY

After this offer expires, Peg o' My Heart Toilet Requisites can be had at ***regular prices only.***

M U S I C

(Continued from page 110)

singer is singing, and thus came the auspicious alliance of Madame Gauthier with Mademoiselle Nila Devi, a première danseuse of the Paris Opera, who, indeed, holds a diploma from Professor Stats, the inexorable master of the ballet. She danced at the Folies Bergère in Paris and went from there on a tour to dance at Budapest, at Vienna, Algiers, and other eastern cities. Under the protection of the French Government, Mademoiselle Devi went to study dances in the harem, near Algiers, of Bordj-el-Arreredrij, a descendant of Mahomet and the hereditary head of the Mohammedan faith, who, since he is considered a sacred person, has no wives, but is allowed a harem of dancing girls. When Mademoiselle Devi was taken into the harem, the curiosity of the women was so great that they veritably pulled her clothes off. Utterly mystified by the stockings, they tried to put them on themselves in every conceivable manner, finally shaking their heads and giving up in despair. They could not understand her dark hair and white skin and, thinking that she must be painted white, they brought water and insisted upon washing her—delighted when their rubbing turned her red. These few incidents emphasize the strangeness of her entourage and the courage it must have taken to enter such a field in the search for new dances. Madame Gauthier's repertoire comprises songs of Greece, Arabia, Russia, China, Egypt, and Smyrna, which have been arranged by Ravel and Bourgault - Ducoudray. Mademoiselle Devi dances principally to Javanese and Malayan music. These two enterprising and gifted women have attained much success in interpreting the beauty which they have brought from far-away lands, by their admirable ensemble work, filled, as it is, with the exotic artistry of the orient.

Rae E. Ball, concert violinist, pupil of Auer, will make her début in New York in the near future

Clara Jaeger, soprano, sings at the Bandbox Theatre in December

SCORING A FIRST TRIUMPH

Rae E. Ball, concert violinist, who is a pupil of Leopold Auer (the teacher of Mischa Elman, Zimballist, and so many other noted musicians), has already played successfully in the principal cities of the United States. Auer was particularly interested in her development, for the reason, possibly, that both of her teachers before him had been violoncellists. At their first meeting, she played the Tschaikawsky concerto, expecting to be told to stop any minute, but, to her surprise and delight, she was allowed to play uninterruptedly to the end and was then commended. Miss Ball is looking forward to public appearances in New York in the near future.

Nila Devi, dancer, and Eva Gauthier, mezzo soprano, who combine their extraordinary knowledge of eastern dance and song

TWO NEW SOPRANO VOICES

Odette le Fontenay (Mrs. Philippe Coudert) was born and educated in Paris. After a hearing in the studio of her teacher, Jean de Reszké, in 1911, she was immediately engaged for the Coronation Season at Covent

(Continued on page 114)

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Figure No. 1. A suit designed for those occasions where a little girl at her best is seen. Fashioned after a Lanvin model and made of tweed or velveteen, with a choker collar of krimmer, or beaver, or moleskin with glossy sheen.

A dainty hat of velvet selected to match the note of the suit and trimmed with a band of fur like the fur at the throat.

Figure No. 2. A smart little dress in the pastel shades. A satin jumper full of grace, fitted over a skirt of net with insertions of Valenciennes lace, beaded with narrow velvet ribbon—something out of the commonplace.

The hat of velvet to match the dress, especially featuring grace of line; trimmed with skunk and an ostrich tip—Hollander made and a new design.

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Figure 1		Figure 2	
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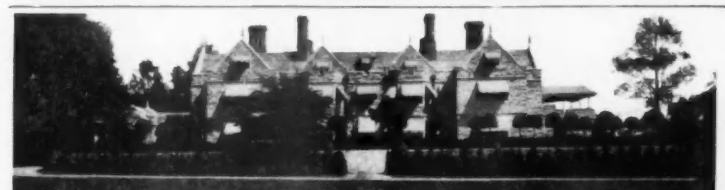

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DRESSING UP TO ART

(*Continued from page 108*)

briskness of an English morning, and acquaintance with her as an individual held no contradiction to the impression of her gained through her dress.

MEANS TO AN END

When one has achieved, with more or less success, a clear impression of her own individuality, the next step is to select the means of interpreting that impression through the medium of dress. To do this, is in the field of art, called technique. The technique of an art is largely a matter of practise and experiment. Having the vision, the means of expressing it will come readily enough.

Suppose, for instance, one is aware of a mannish personality to be expressed. One may be equally mannish in tweed, in homespun, or in corduroy. There must be a choice of materials, and this is a problem of technique. Or suppose one is cast in the ample lines of the Venus de Milo, for one sees Milanese Venuses every day on the street. In this case a decision must be made between the materials of dignity, velvet and laces, the colors of dignity, blue and black, and the jewels of dignity, sapphires and pearls. This is a case which calls for the judgment of experts, for experience and experiment, and the elimination of the unessential.

THE TECHNIQUE OF DRESSING

Very far on in the knowledge of the technique of dress was a little person seen on Fifth Avenue early this autumn. She was abroad early on one of those silvery mornings when Fifth Avenue is such a joy to the leisurely shopper. Every one this shopper passed was at once attracted by the picture the little lady presented. There was not an ounce of sensationalism in her costume, but there was, on the other hand, not an ounce of shame at her daring conception of her own picturesque personality. She was wearing a plain broadcloth suit of the color the French couturiers call *la bleu du midi*. Over her shoulders and half-way to her knees, there fell a tawny leopard skin with uncut edges that displayed the beautiful marking of the fur. On her head, as though the color of the skin itself had been caught by an aureole of light, she wore a broad-brimmed yellow felt hat surmounted with a bunch of the darkest purple pansies imaginable. She was a perfect little barbarian, with reactions, however, to civilization. One knew without looking that her complexion was dark, and that her eyes were of that singular limpid brown associated always with the native of the tropics. Her whole biography was, in fact, written in her face and framed by her clothes.

The personality she had expressed was, no doubt, a very interesting one, but the means she had taken to express it were the means of art. She had selected three materials alone to carry her point, daring enough in themselves, but much more daring, and correspondingly beautiful, in their association with each other. Who but a master of the technique of dress would have so assorted broadcloth, material of conventionality and decorum, with an inhabitant of the jungle and the color of the modest flower that borders the walks of old New England gardens.

M U S I C

(*Continued from page 112*)

Garden to fill rôles in "Pagliacci," "Carmen," "Madame Butterfly," "La Bohême," and other operas. In San Sebastian, Spain, in the same year, after many concerts, she was acclaimed a great artist. She has a soprano voice of delightful resonance and timbre combined with unusual power. Mlle. le Fontenay made her American début at the Boston Opera House, last November, with much success, and her singing of the aria from "Tosca" and the air from "Louise" was enthusiastically encored. This winter, New York will have the opportunity to hear this singer in both concert and recital.

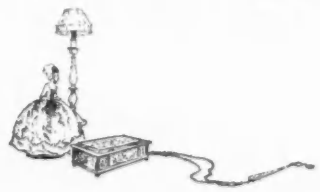
AT THE BANDBOX THEATRE

Clara Jaeger, who had a fortunate tour under Marc Lagen's management two years ago, was in Paris studying with Jean de Reszké's noted assistant, Bessie Bowie, when the war broke out and she was obliged to follow her teacher to New York. She will make her New York début at the Bandbox Theatre early in December. Miss Jaeger is equally at home in French, German, or English songs, and her voice is a lyric soprano of exquisite quality and purity of tone, the color of which has been likened to the voice of Alma Gluck.

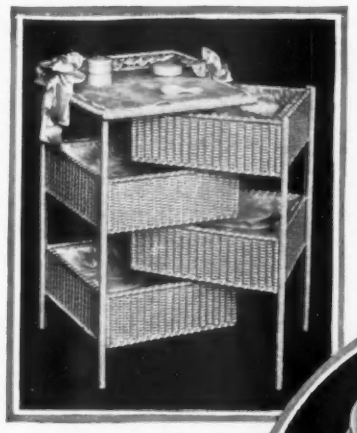
Marcia van Dresser is planning to give a recital in New York early in the autumn, before she leaves to fulfil her winter-long engagement with the Chicago Opera Company. Her first appearance in Germany was at Dessau, where she was "Hofsängerin," and she was a great favorite at Frankfort and sang there with unqualified success. She gave a delightful recital of German songs at Aeolian Hall in New York last season.

SONGS FROM RUSSIA

Constance Purdy, a young contralto who has become widely known through her artistic interpretations of Russian songs, has a busy season before her. Two western tours are already planned which will take her away from New York for two months and introduce her unusual and valuable work to some twenty cities of the middle west. One of her most gratifying engagements for the coming season is with the Woman's Music Club of Columbus, Ohio, the largest musical club in the country and one of the most influential. In such intervals as her engagements will permit, Miss Purdy plans to give in New York a series of illustrated talks on the development of the Russian songs. For these she will have the assistance of Alexis Rienzi, who was the first Russian to give historical musical programs in Russia. Miss Purdy has given much attention to the translation of Russian songs, and, through a familiarity with the language gained in a five years' residence in Russia and her knowledge of the needs of the singer, has done great service to the American student.

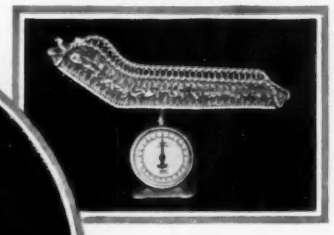


Jansen Nursery Furnishings



DAINTY enough for the baby's surroundings, practical for everyday service, these fascinating wares are almost indispensable in the well-planned nursery. There are single pieces and suits de luxe, some plain and some tastefully decorated. Almost every nursery utility is included. Wherever there is a baby among folks with taste there should be Jansen-Ware.

Nothing makes more acceptable gifts.



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BABY SCALE. An absolute necessity for the nursery, making daily record of weights an easy matter. Fine quality scale; capacity, 25 pounds. Plain or trimmed, as desired.

FRENCH BASSINETTE. Very practical for the newborn infant, large enough to be used for some time. Handsomely finished in solid white enamel, plain or trimmed, according to taste. Stand is removable, enabling bassinette to be carried about if desired.

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Hand-made and "B.B." Laces shown side by side

Our Trade Mark divides them—Which is Which?

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GO to your favorite shop and ask to see the **"B.B."** Laces mounted on a card side by side with **Hand-made Laces,** of which they are reproductions; also examples of a **"B.B."** Valenciennes and Cluny washed 100 times. You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful **"B.B."** Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

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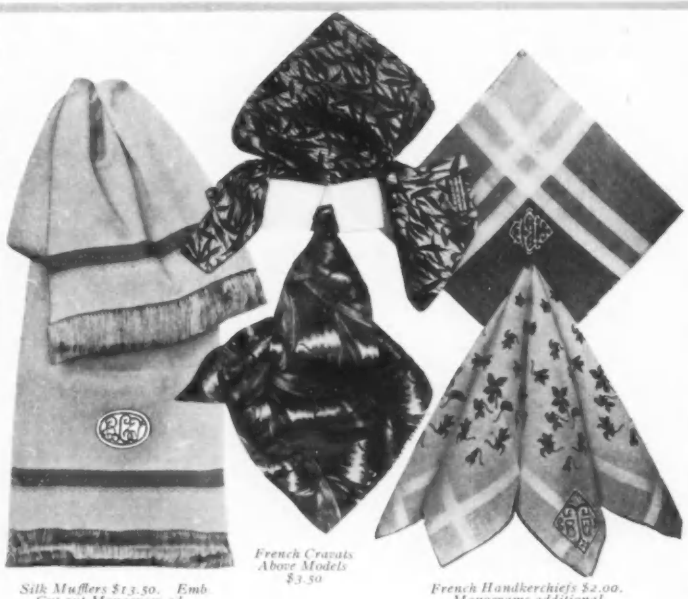

Silk Mufflers $13.50. Emb. Cut-out Monogram additional $5.00

French Cravats Above Models $3.50

French Handkerchiefs $2.00. Monograms additional

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Our Paris Shop has outdone any previous efforts in sending us from the master looms of France the most wonderful collections of new Neckwear Silks, unusual Handkerchiefs and Mufflers. It is not too early to make your selections for Holiday use.

Orders by mail receive our prompt attention

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34 West 34th Street

PARIS
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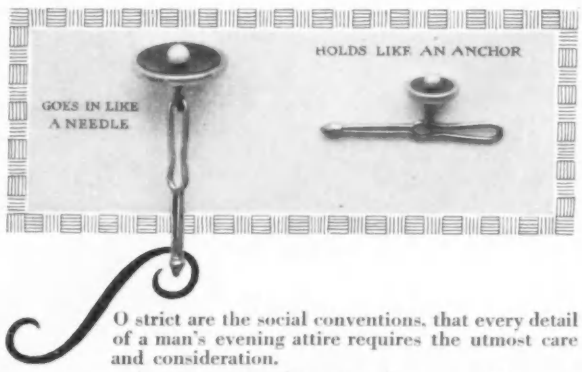
Krementz



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Accompanying the man who wears Krementz Bodkin-Clutch Studs and Vest Buttons with Cuff Links to match, is the serene satisfaction that his jewelry is *CORRECT* in style, chaste in character and of a quality unexcelled.

Your personal taste and exact requirements can be supplied at select jewelry stores. Sets complete or sold separately. Write for style booklet "*VI.*"

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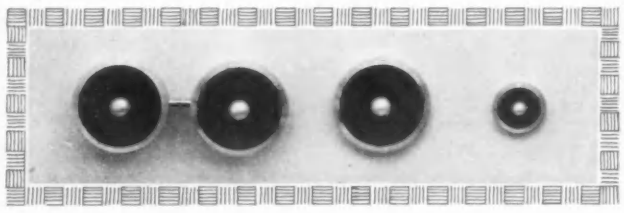

S O C I E T Y

Births

NEW YORK

Fowler.—On September 29, to Mr. and Mrs. Robert Fowler, Jr., a daughter.

Deaths

NEW YORK

Alexander.—On September 21, at Tuxedo Park, James W. Alexander.

Flint.—On September 22, at his residence, Dr. Austin Flint.

Morgan.—On September 26, at his home in Sharon, Pennsylvania, Dr. D. Parker Morgan, Rector Emeritus of the Church of the Heavenly Rest.

Randall.—On September 15, Frank E. Randall.

CHICAGO

Drummond.—On September 19, at her country estate, "Cadland," near Southampton, England, Albertine H. F. Drummond, wife of Mr. Maldwin Drummond.

PHILADELPHIA

Brinton.—On September 25, at his home in Devon, Pennsylvania, Joseph P. Brinton.

Ellis.—On September 22, at his home in Bryn Mawr, Rudulph Ellis.

Engagements

NEW YORK

Cooper-Patterson.—Miss Dorothy Bradford Cooper, daughter of Mrs. Philip H. Cooper, to the Reverend William Christy Patterson.

Dawson-Brown.—Miss Julia Gallatin Dawson, daughter of the late Mr. Frederick Dawson, to Mr. Armitt Brown, son of Mrs. Frederick Brown.

Fowler-Tomlinson.—Miss Helen P. Fowler, daughter of Mr. O. H. D. Fowler, to Mr. David Tomlinson, Jr., son of the late David Tomlinson.

Schweppe-Schneller.—Miss Priscilla Jewett Schweppe, daughter of Mr. William E. Schweppe, to Mr. George O. Schneller, son of Mrs. C. Schneller.

White-Bleecker.—Miss Constance White, daughter of Reverend Dr. Edwin A. White, to Mr. William H. Bleecker, Jr., son of Mr. William Hill Bleecker.

Wiborg-Murphy.—Miss Sara Sherman Wiborg, daughter of Mr. Frank B. Wiborg, to Mr. Gerald C. Murphy, son of Mr. Patrick Francis Murphy.

BALTIMORE

Cromwell-Lawrence.—Miss Mary Evelyn Cromwell, daughter of Mrs. Richard Cromwell, to Midshipman Newbold Trotter Lawrence, Jr., U. S. N., son of Mr. Newbold T. Lawrence.

BOSTON

Elliott-Rogers.—Miss Edith January Elliott, daughter of Mr. Howard Elliott, to Mr. Edmund Pendleton Rogers, son of Mr. Archibald Rogers.

CHICAGO

Wakem-Banes.—Miss Madeline Wakem, daughter of Mr. J. Wallace Wakem, to Mr. Charles Banes.

Wurts-Boyce.—Miss Bertha Wurts, daughter of Professor John Wurts, to Mr. James Leonard Boyce, son of Mr. Simeon Leonard Boyce.

CINCINNATI

Miller-Wyman.—Miss Mary Kilgour Miller, daughter of Mr. Edmund E. Miller, to Mr. Walter Frothingham Wyman, son of Mrs. Edward F. Wyman.

PHILADELPHIA

Clarke-du Pont.—Miss Katherine Clarke to Mr. Francis Victor du Pont, son of Mr. T. Coleman du Pont.

Ryerson-Clarke.—Miss Emily Borie Ryerson, daughter of Mrs. Arthur Ryerson, to Mr. George Hyde Clarke.

PITTSBURGH

Brown-Anderson.—Miss Theodora F. Brown, daughter of Captain Charles W. Brown, to Mr. Duncan McArthur Anderson, son of General Harry R. Anderson.

SAINT LOUIS

Clark-Lassen.—Miss Arline Clark, daughter of Mr. Cyrus E. Clark, to Mr. John N. Lassen.

McCandless-Brewer.—Miss Margaretta McCandless, daughter of Dr. William A. McCandless, to Mr. Robert Du Bois Brewer, son of Mr. Frank C. Brewer.

SAN FRANCISCO

de Trafford-Wolseley.—Miss Claire de Trafford, daughter of Lady Agnes de Trafford, Hothorpe, Theddingworth, Rugby, England, to Mr. Edric Charles Wolseley.

WASHINGTON

McQuade-Scriven.—Miss Elizabeth McQuade, daughter of Mrs. Peter McQuade, to Brigadier-general George Percival Scriven, head of the Signal Corps, U. S. A.

Wilmer-Thropp.—Miss Rebekah Wilmer, daughter of Dr. William Holland Wilmer, to Mr. Thomas A. Scott Thropp, son of Mr. Joseph E. Thropp.

Weddings

NEW YORK

Breese-Claflin.—On October 9, in St. Andrew's Dune Church, Southampton, Long Island, Mr. Robert Potter Breese, son of Mr. James Lawrence Breese, and Miss Beatrice Claflin, daughter of Mr. Arthur B. Claflin.

Burnap-Bottomley.—On October 7, in St. Andrew's Dune Church, Southampton, Long Island, Mr. Clement Foster Burnap and Miss Anna Thomson Bottomley, daughter of Mr. John Bottomley.

Cummins-Atwater.—On September 8, in Christ Church, Poughkeepsie, Reverend Dr. Alexander Griswold Cummins and Miss Evelyn Atwater, daughter of Mr. Edward Stoers Atwater.

Doubleday-Tanner.—On October 19, Mr. Felix D. Doubleday, son of Mr. Frank N. Doubleday, and Miss Rhoda Van Bibber Tanner, daughter of Mrs. John James Tanner.

(*Continued on page 118*)

CAT'S PAW
CUSHION RUBBER HEELS

are made to fit the most delicate French heels of dancing slippers, or the heaviest walking boot.

They add lightness, grace and poise to every movement and are noiseless, which makes them really essential to comfortable dancing on a polished floor.

The Foster Friction Plug positively prevents slipping on wet or icy sidewalks—and lengthens the life of the heel.

Black, tan or white—no holes to track mud and dirt—50 cents attached—all dealers.

Foster Tred-air Heel Cushions

Wear these "cushions of air" inside your hoes. They protect the stocking and heel from nails—improve the fit of the shoe—add a trifle to your height, and prevent fatigue. Get them at your dealer's or repair shop, or send us 25 cents and your dealer's name. Mention your shoe size. We will send you a pair.

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(GOLD TIPPED)
DELICATELY SCENTED

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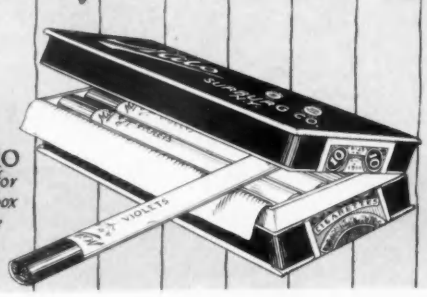
"They are adorable"



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To Delight The Little Ones:

Jumping Rope

A gift for a child of 5 to 10 years

A durable skipping rope, with nicely finished wooden handles and brightly colored **braided cord** of **exactly** the right weight. Packed in a pretty box with a charming gift card and sent **postpaid** for **35c,** to introduce our

WONDERFUL YEAR BOOK

This contains **1001 thoughtful gift suggestions** fully illustrated and described in 72 pages and will answer the gift question for **everybody.**

This Keeps the Baby All "Tucked in"

A pretty little useful gift that will keep tiny toes warm through the winter nights and save the mother from worry. Dainty straps and fasteners to hold the bed clothes in place. With Pohlson card postpaid for **50c** with our wondrous year book.

"For My Dolly!"

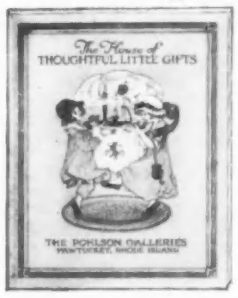
This little gift combination will fill any girlie's heart with **joy.** Watch her open the dainty package and find a **miniature turkish towel** and a **wash-cloth** prettily embroidered in pink or blue and **a rubber-lined bag** containing a tiny cake of soap—**all for dolly!** A hand-colored card bearing an appropriate verse completes the gift and **60c, postpaid,** buys untold happiness.

Bedtime Baby

Here is a **big, soft, huggable pillow doll,** an ideal bedtime companion for a little girl. The very latest idea in dolldom. Sent postpaid with our year book for **$2.50**

When I journey forth to Slumberland,
I ride on a dancing billow;
And I take **"BABY DINKS,"** *a friend of mine,*
For she makes such a nice soft pillow.

1001 Thoughtful Gifts



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Pawtucket R. I.

S O C I E T Y

(Continued from page 116)

Godfrey-Rich.—On September 2, at Sugar Hill, New Hampshire, the summer home of the bride's parents, Captain Stuart Chapin Godfrey, Corps of Engineers, U. S. A., and Miss Dorothy Severance Rich, daughter of Mr. Charles Alonzo Rich.

Miller-Breese.—On October 9, at The Orchard, the summer home of the bride's parents, in Southampton, Long Island, Mr. Lawrence McKeever Miller, son of Mr. Hoffman Miller, and Miss Frances T. Breese, daughter of Mr. James Lawrence Breese.

Park-Paine.—On September 18, in St. James's Church, New London, Connecticut, Mr. Edwin Avery Park and Miss Frances Paine, daughter of Mrs. Frances B. M. Paine.

Schley-Van Campen.—On September 13, in St. George's Church, Dr. Winfield Scott Schley, son of the late Rear Admiral Winfield Scott Schley, and Miss Grace Marie Van Campen, daughter of Mrs. Henry Van Campen.

BALTIMORE

Earle-Wheeler.—On October 20, at the home of the bride's sister, Mrs. William Burr Harrison, in Washington, Captain Joseph Haynesworth Earle, Corps of Engineers, U. S. A., and Miss Virginia Conday Wheeler, daughter of Mrs. John Emory Wheeler.

BOSTON

Poole-Lindsley.—On September 25, at the home of the bride's mother, in Milton, Mr. Herbert Armstrong Poole, son of Mr. Otis A. Poole, of Yohohama, Japan, and Miss Maya Lindsley, daughter of Mrs. John Lindsley.

CHICAGO

Gray-Meeker.—On October 16, at the home of the bride, Dr. Horace Gray and Miss Katherine Meeker, daughter of Mr. Arthur Meeker.

Stimson-McBirney.—On September 21, at the home of the bride's parents in Lake Forest, Mr. Henry B. Stimson, son of Reverend Henry A. Stimson, and Miss Isabelle McBirney, daughter of Mr. Hugh Johnston McBirney.

CLEVELAND

Murfey-Dickey.—On September 29, in the Second Presbyterian Church, Mr. Latham Warner Murfey, son of Mr. Lewis A. Murfey, and Miss Helen Dickey, daughter of Mrs. Daniel Dana Dickey.

NEW ORLEANS

Anderson-Dickson.—On September 4, at Fort Oglethorpe, Georgia, Mr. Lyttleton Cooke Anderson and Miss Leona Dickson, daughter of Mrs. Charles Dickson.

Williams-Burguières.—On August 31, at the home of the bride's aunt, Mrs. Paul Corbin, in Cold Springs Harbor, Michigan, Mr. Philip Huddleston Williams and Miss Inez Burguières, daughter of Mrs. Jules M. Burguières.

PHILADELPHIA

Codman-Porter.—On September 16, in the rectory of St. Saviour's Church, Bar Harbor, Maine, Reverend Robert Codman, Bishop of the Episcopal diocese of Maine, and Miss Margaretta Porter, daughter of Mrs. John Biddle Porter.

Dale-Hart.—On October 12, in the Church of St. George-by-the-River, Rumson, New Jersey, Mr. Edward Crathorne Dale and Miss Pauline Hart.

McMillin-Shaw.—On September 22, at the Biltmore Hotel, New York, Mr. John M. McMillin and Miss Enid Shaw, daughter of Mr. Leslie M. Shaw.

Wetherill-Bruner.—On October 9, at Halliehurst, the home of the bride's grandmother, Mrs. Stephen B. Elkins, in Elkins, West Virginia, Mr. C. A. Heckscher Wetherill, son of Mrs. John Price Wetherill, and Miss Edwina Elkins Bruner, daughter of Mrs. William Caner Wiederseim.

PITTSBURGH

Galey-Dow.—On September 22, Mr. Thomas Mellon Galey and Miss Henrietta Craig Dow, daughter of Mr. Loren Stevens Dow.

Hall-Clarke.—On October 16 in St. Mary's Memorial Chapel, Mr. Rodney Dennis Hall and Miss Louise Fielder Clarke, daughter of Mr. Eben B. Clarke.

RICHMOND

Tilley-Buchanan.—On October 20, in St. Paul's Church, Lieutenant Benjamin Franklin Tilley, Jr., U. S. N., son of the late Rear-Admiral Tilley, U. S. N., and Miss Harriet Graham Buchanan, daughter of Mr. Cyrus Baldwin Buchanan.

SAINT LOUIS

Happel-Drew.—On October 16, Dr. Horace E. Happel and Miss Elizabeth Drew, daughter of Mr. John G. Drew.

SAVANNAH

Doolittle-Shotter.—On September 25, in Trinity Episcopal Church, at Lenox, Massachusetts, Mr. Charles Andrews Doolittle, Jr. and Miss Eleanor Buchanan Shotter, daughter of Mr. Spencer P. Shotter.

WASHINGTON

Boutell-Bourne.—On September 14, at the home of the bride's parents in Kennebunkport, Maine, Mr. Hugh Gates Boutell, son of Mr. Henry Sherman Boutell, former Minister to Switzerland, and Miss Mary Malling Bourne, daughter of Dr. George William Bourne.

Fuller-Norment.—On September 1, at the home of the bride's parents, Mr. Charles Ashmeade Fuller, son of Mr. Thomas D. Fuller, and Miss Judith Norment, daughter of Mr. Clarence Norment.

Harrington-Calvo.—On October 7, Mr. Thomas D. Harrington and Miss Marta Calvo, daughter of the former Minister from Costa Rica.

Jones-Carbo.—On September 29, at the home of the bride's mother, Mr. Willis Roscoe Jones and Miss Marie Angelica Carbo, daughter of the late Minister to the United States from Ecuador.

Smith-Silsby.—On September 23, at the home of the bride, Lieutenant George Lamberton Smith, U. S. A., son of Mr. Bradish Johnson Smith, and Miss Florence Silsby, daughter of Mr. George W. Silsby.

Weddings to Come

NEW YORK

Fitch-Lawrence.—On October 27, in St. Bartholomew's Church, Miss Diantha Allen Fitch, daughter of Dr. Allen Fitch, to Mr. Connor Lawrence, son of Mr. Frank R. Lawrence.

Hutton-Plunkett.—On November 4, in St. James's Episcopal Church, Miss Katharine Hutton, daughter of Mr. John Hutton, to Mr. Thomas F. Plunkett.

Tailer-Wing.—On November 3, in St. James's Episcopal Church, Mr. S. Bryce Wing, son of Mr. L. Stuart Wing, and Miss Marie Tailer, daughter of Mr. J. Lee Tailer.

PHILADELPHIA

Ballantyne-Jones.—On November 17, Miss Dorothy Ballantyne, daughter of Mrs. Elmer David Speck, to Mr. Lloyd Peniston Jones, son of Mr. Norman Marriot Jones.

Beale-Cromwell.—On November 6, in St. James's Episcopal Church, Miss Hope Truxton Beale, daughter of Mr. Edward Beale, and Mr. Oliver Eaton Cromwell, son of Mrs. Edward T. Stotesbury.

WASHINGTON

Littell-Patch.—On November 20, in St. Margaret's Church, Miss Julia Littell, daughter of Colonel Isaac W. Littell, to Lieutenant Alexander Patch, U. S. A.

Coming Events

HORSE SHOWS

November 6–12.—National Horse Show, Madison Square Garden, New York.

November 27–December 4.—International Horse Show, Chicago.

TENNIS

December 27.—National Junior Indoor Championship, Seventh Regiment, T. C., New York.

RACING

October 23.—Essex Fox Hounds, Peapack, New Jersey.

October 23.—The White Marsh Valley Hunt Club, Chestnut Hill, Pa.

October 27.—The Rose Tree Fox Hunting Club, Media, Pa.

October 30.—The Rose Tree Fox Hunting Club, Media, Pa.

November 13.—Virginia United Hunts, Middleburg, Virginia.

November 20.—Warrenton Hunt Club, Warrenton, Virginia.

GOLF

October 28–30.—Fall Tournament, Country Club, Atlantic City.

October 30, November 2, 6 and 13. Handicap match play for the J. H. Ottley Cup, Nassau Country Club.

November 25.—Thanksgiving Day Handicap, Richmond County Country Club.

FOOTBALL

November 13.—Princeton at Yale.

November 20.—Yale at Harvard.

November 27.—West Point vs. Annapolis; New York.

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Minneapolis, Minn.
The center of the fur trade of America

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Weatherproofs

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Dependable as to Style and Service

Style No. V853. Heavy mannish Velour Coating with contrasting plaid back. Silk braid all around. Made in Cloths No. 5534, Oxford; No. 5536, Olive Green Mixture; No. 5537, Blue Green Mixture; No. 5585, Grayish Brown Mixture. $12.50.

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BEDSTEAD LAMP AND SHELF *Brass with Opalescent Shade*		8.50
FERN OR PLANT TABLE *Wrought Iron Base, Copper Top*		6.00
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MATCH BOX HOLDER *Brass with Leather Hanging Strap*		.50
SASH CURTAIN HOLDERS, pair *For Open Windows*		.25

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Decreus	**Kreisler**	**Tourret**
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for Probation and Graduate *Nurses* and for *Maids*, enjoy the highest reputation because of their niceties of detail, smart shapes and expert tailoring.

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are ideal for morning wear. Charmingly simple and renned in style and tailored with exacting care. In many models, $1.50 to $3.00.

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Write for Blue Book N of new House Dresses, or Book T of Uniforms for Nurses and Maids.

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is only a baby when he lies on his back and takes orders from a Doctor and a trained nurse. The best food to coax back the digestive organs to vigor is

Shredded Wheat

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(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

THE COMPLETE HOME WEDDING

MISS R. B. J.—What is the correct form to be followed in addressing the envelopes if the invitation is to a wedding; and would you give me a suitable menu and table decorations for a party of ten? Is a corsage bouquet the only proper one to be worn with a tailored suit, or may the bride carry a shower bouquet?

Ans.—In sending an invitation, the full name, such as "Mr. and Mrs. John B. Smith," should be put with the address on the outside envelope; that shows for which Mr. and Mrs. Smith the invitation is sent. But on the inside it is presumed that the right Mr. and Mrs. Smith have received the invitation, and the blank for the name on the invitation, as also the inside envelope if one is used, should be addressed, "Mr. and Mrs. Smith," just as one would speak to them.

A suitable menu for this time of the year would be grapefruit with maraschino, clam broth served in cups, lobster cutlets served with a sauce—a mayonnaise with gherkins cut up in it is very delicious—or mushrooms and sweetbreads in pâté cases, followed by roast squabs or chicken served with a salad. Baskets made of spun sugar filled with ice cream and fresh fruit would be a very pretty finish to this breakfast.

In regard to table decorations, the fashion is to have them very simple; for instance, a bowl or basket of some lovely flowers in the center of the table is sufficient to carry out whatever color scheme has been decided upon.

With a suit, a bride usually wears a corsage bouquet. A shower bouquet would not be appropriate.

INVITATIONS TO THE WEDDING BREAKFAST

MISS C. C.—What would be the best style of wedding invitation for my sister to use, under the following circumstances, on her remarriage? The wedding is to be very quiet, and as there are no other relatives than my sister and myself and as she is older than I, the usual form is inadequate. A wedding breakfast is to be served.

Ans.—We would suggest that if the wedding breakfast is to be informal and only for a few guests, the best form is for you to write personal notes asking your friends to it; then for outsiders we would suggest that your sister send the following type of announcement to all friends who are not intimate enough to come to the wedding. This form is authorized by the best stationers and by people who are careful in matters of form:

The marriage is announced
of
Mrs. Thomas Brown
and
Mr. John Smith
Janesville, Wisconsin,
September twenty-second

Please note that we say "Mrs. Thomas Brown" and not "Mrs. Mary Brown"—unless, of course, the bride has received a divorce, in which case it would be correct to put "Mrs. Mary Brown."

THE CHURCH CEREMONY

MISS V. L.—What is the correct form to be followed for a church wedding in a rather small community?

Ans.—Something a little new in church weddings was seen at a recent wedding. Here the bride entered the church surrounded by her bridesmaids, and proceeded to the altar where the groom met her. Her father was already in his place in the first pew in order to step out at the right moment and give her away. The effect was very pretty and oriental. In any case, however, bridesmaids always walk alone to the altar and return alone; that is, they are never accompanied by the ushers. Of course, the usual method of the procession is to have the bridesmaids precede the bride to the altar, who follows on her father's arm.

One may make a wedding as elaborate or as simple as possible, though simple weddings are in the best taste. Two pages and flower girls may always be added to the procession if one has relatives whom one would like to have take part in the picture.

There is a great tendency to dress the bridesmaids in old-fashioned gowns, the bride also, and it is a very picturesque custom to follow.

ACKNOWLEDGING THE WEDDING GIFT

MRS. C. H. L.—How should a wedding gift from a man and wife be acknowledged? Should the wife be addressed and her husband thanked through her?

Ans.—If the wife's name is included in making the gift, it is customary to write to the wife thanking her for the gift, and her husband through her. This is the most gracious way, even should you only know the husband.

THE SIX O'CLOCK WEDDING

MRS. J. F.—Would you kindly advise me if evening clothes would be correct for a very quiet six o'clock church wedding? Please also advise me as to a buffet wedding supper to be served at the Country Club. What sort of note should my mother write to invite the few relatives and friends we will have?

Ans.—Any function, no matter how simple, that takes place after six o'clock calls for evening dress; consequently it would be quite proper for the groom and all the men present to appear in evening dress at a six o'clock wedding after September twentieth, when night falls early. When a wedding is informal, it calls for an informal and personal note;

(*Continued on page 122*)

Very Latest Fur Styles brought to your own door

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Simply send at once for our Correct Style Fur Book and do your shopping for Furs at home. You will have a wide range of styles and kinds of Furs — and at prices that are really low. The thousands of women everywhere who have bought Albrecht Furs during the last 60 years will testify to Albrecht honest quality and workmanship.

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Satin Slippers

Conforming to fashion's exacting decrees, yet with the subtle quality of individuality due to their exquisite beauty of material and form.

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Seventeen different shades Price, $7.00

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Between 37th and 38th Streets

Use a Face Powder for Your Face

A general toilet or talcum powder is not suitable for use as a face powder. Such powders, although usually pure and harmless, do not have the qualities of Henry Tetlow's Gossamer or other high-grade face powders.

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is soft and "feathery." It contains ingredients that actually soften and nourish the skin, while talcum powder is simply neutral and inert. Henry Tetlow's Gossamer is translucent, allowing the natural color of the skin to show through. It never rubs shiny. Henry Tetlow's Gossamer is made in White, Flesh, Pink, Cream and Brunette tints. **Trial portion for comparison with talcum or other powders free upon request.**

HENRY TETLOW COMPANY — Philadelphia
Established in 1849

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The POCA Undergarments are made in Corset Covers, Combinations and Envelope Chemise at popular prices—from $1.00 up.

On sale in Muslin Underwear Departments of first class Department Stores.

If your dealer cannot supply you, send us his name.

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The Shop Individual

RUSSEK'S

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Stylish

Foxes

of exceptional quality and selection

The Latest Models in WHITE, BLUE, CROSS, SITKA, ISABELLA AND GRAY

Specially priced from $75 upward

Style Pamphlet on request ***Mail Orders Solicited***

From "The Theatre of Fur Fashion"

No. 337. *This model of Hudson Seal emphasizes the flowing lines of its skirt, and follows fashion even up to the high military collar. The over collar, cuffs and border are of the finest Natural Skunk.* ***Price, $170.00***

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Gentlemen:—You may send me a copy of your "Theatre of Fur Fashion."

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Town.....*State*.....

"The Theatre of Fashion"—showing advance models in Cloth Coats, Evening Wraps, Sports Coats and Millinery, sent free on request.

ANSWERS TO CORRESPONDENTS

(Continued from page 120)

therefore the mother of the bride may write as follows:

Dear Mrs. White:

The marriage of my daughter to Mr. John Brown takes place on September twentieth at six o'clock in the presence of the immediate family and a few friends. It would give us great pleasure if you would be present both at the church and at the wedding supper afterwards at the Country Club.

We are looking forward to having you join us at the wedding.

Cordially yours,
Mary Jones.

This type of letter is correct to write under the circumstances; the degree of intimacy of the person to whom one is writing will naturally guide one in the proper expressions.

If you are planning to have the food served from a buffet, hot bouillon in cups is always relished, served with finger rolls, as the first course; creamed oysters or crab meat à la Newburg may be served next, followed by chicken salad, ices, bonbons, cakes, and black coffee. Mineral waters and champagne are, of course, optional.

If the guests are to be seated at set tables, chicken or some game can be served instead of the chicken salad.

FROM THE GROOM'S FAMILY

Miss E. R. L.—What is the customary wedding present to be given by the bridegroom's family?

Ans.—The question of wedding presents depends greatly upon the means of the families on both sides, and the method of living which the young couple expect to pursue. We have in mind a bride and groom who were to live in a little country cottage given by the groom's father, and owing to the prominence of the family on the bride's side her silver was so elaborate that part of their income was spent in keeping it in storage. Silver is, however, the usual gift for the immediate families to present to the bride, unless it is known that the bride needs other things much more.

THE LETTER OF INTRODUCTION

Mrs. K. M. G.—What is the most approved form of a letter of introduction, and for a card of introduction?

Ans.—The wording of a letter of introduction varies according to how well one knows the one to be introduced or the friend to whom one is writing the letter.

The simple form is to write on one's card in the upper left-hand corner, "Introducing Mrs. John Brown."

A letter is always more polite and may read as follows:

My dear Mrs. Smith:

May I present to you Mrs. John Brown, a very dear friend of ours, who is to spend a summer in Newton Center? Mrs. Brown is a delightful musician and I know that you will enjoy each other immensely. I wish that the fates would this summer have been so kind as to allow me to join you.

Looking forward to seeing you next winter, and with kindest regards to Mr. Smith and yourself, I am

Very sincerely,
Grace White.

SERVING THE GUEST OF HONOR

Mrs. G. T. H.—At formal and informal home dinners, should the maid serve the hostess first or the guest of honor?

Ans.—It is proper for the servant to pass the dishes to the hostess first. The reason for this is that if the dish is not correct she can order it sent away, also if it is of an elaborate nature she saves much embarrassment by showing how it is to be served. Sometimes a guest of honor is timid, and true hospitality should protect the guest from any unnecessary embarrassment; hence the logic of this custom. This same rule would apply to informal home dinners.

SALAD WITH THE MEATS

Mrs. G. A. O.—Where should the salad with the meat course be placed; also what kind of a plate is used in serving a soufflé for dessert?

Ans.—Europeans very often prefer to have the salad served on the same plate with the meat, but in America, the small salad plate at the side is more the custom. A flat plate without a saucer is the proper way to serve soufflés; that is, one uses the size of plate that one would use for the sweet course but without the saucer.

REGISTERING THE MAID

Miss D. O.—What is the correct form of registering one's personal maid, when stopping at a hotel?

Ans.—In registering either a man-servant or maid-servant at a hotel, the following form is correct:

Mrs. John Brown
and Maid

Mr. John Brown
and Valet

INVITATION TO A CLUB MEETING

Mrs. W. T. D.—I am entertaining a woman's club and as hostess am privileged to invite friends not members of the club. Can this be done on my visiting card?

Ans.—An invitation to a club meeting would be quite correct if written on your visiting card. It is written on the front of the card in the upper left corner: for instance, "To meet the Phoenix Club Members." Under your name is given the day and date, under that the hours—from three to six, or from nine to twelve, or whatever time of the day you are entertaining. In the lower left-hand corner can be put "Tea," "Dancing," "Cards," or whatever type of entertainment you are giving. This is not necessary, however.

CHRISTMAS GIFTS, IF IN MOURNING

Mrs. T. P. H.—What is the correct etiquette for a widow in reference to sending Christmas cards and Christmas gifts, the first Christmas after the death of the husband?

Ans.—Christmas gifts are usually given only to one's family or intimate friends, and it is rather a presumption to send them to people unless a person is on a very informal footing with them. Consequently it is quite correct, although in mourning, still to show this outward expression of affection.

In regard to Christmas cards, however, it would seem in better taste, while in deep mourning, not to send them, as they are usually distributed among one's more formal friends.

INTRODUCING A FRIEND

Miss G. M. B.—Should you rise—at any time, but especially in a ballroom—when a woman, young or old, brings a man young or old, to greet you or to present him?

Ans.—Whenever a woman comes up to another in a ballroom, it is etiquette for the other woman to rise. She is not rising for the man to whom she is presented, but for the woman who addresses her. If the woman standing is very much her junior, however, it is not necessary. If a man brings up another man to present him, then, of course, the woman remains seated.

Exclusive Modes for Particular Women

The Harcourt

Dress, combining beautifully, velvet and self-striped satin — Fur-trimmed at neck, cuffs and around bottom of over-blouse —Navy Blue and Black..Price, **$27.50**

The Gunston

Striking Dress of charmeuse, trimmed with gold braid at blouse and pockets— Sleeves and collar of Georgette crepe— Navy Blue, Black, Grey, Brown, Russian Green and Plum.

Price, **$26.50**

Our Millinery *Department is replete with the latest styles for Dress, Street and Sport wear, at prices ranging from* **$5** *up.*

The Fauquier

Latest Suit of gabardine—high convertible collar, trimmed in skunk fur—fastens with bone buttons—Navy Blue, African Brown and Green.....Price, **$29.75**

Sizes in Suits, Coats and Dresses 34 to 42

The Fallco

Serviceable Coat for street or motor wear —Checked wool velour—high chin collar—large pockets—belted— Black and White check, with Blue, Purple or Green stripes.

Price, **$21.75**

Same Model of Montignac Vicuna— Taupe, Navy, Russian Green and Brown.

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"Permanent Hair Wave"

MR. KREMER'S vast experience has produced a new and harmless permanent hair wave process.

Every shade or quality of hair can be waved in any of six different sizes—none of which give that fuzzy look so objectionable in most permanent waves.

Shampooing improves rather than injures the wave.

Guaranteed to last from six months to one year.

Mr. Kremer offers his patrons the direct benefit of his experience by personal attention to each wave and also the service of a staff of experts in artistic and becoming hairdressing in the latest styles.

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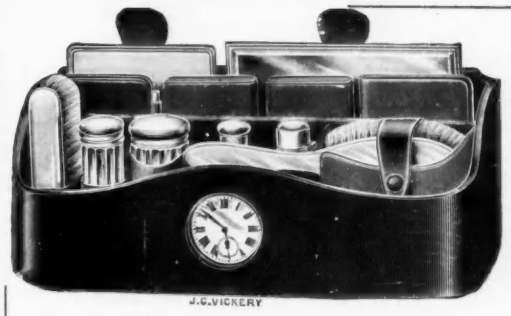

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The little Case illustrated (12 inches long) is made in finest selected Mahogany lined Grey with handsome Sterling Silver fittings (just what a Lady needs) and a good 8 day Clock, 38 Dollars, or without the Clock 31 Dollars. Also supplied, Motor Lunch and Tea Cases, Motor Bags, Motor Clocks, Mascots, Motor Trunks, etc.

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—*Earl of Chesterfield*

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510 Fifth Avenue, New York;
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The Warner Brothers Company

FOR THE HOSTESS

A LADY with a vanishing waist-line sauntered up to the news-stand at White Sulphur Springs, the American Carlsbad in the West Virginia hills, and inquired languidly of the dapper young attendant for the most popular book of the season. Without hesitating, he drew from his six-foot shelf a thin volume dressed in blue and gold, and laid it before her.

"I think you have made a mistake, young man," she said tartly, glancing at the title.

"On the contrary, Madame," he replied. "You asked for our most popular book. This is the best seller here. I have sold three hundred copies this season."

The book which rubbed noses with the six "best sellers" and claimed the proud distinction of out-selling any of them was that excellent treatise on warding off obesity, "Eat and Grow Thin," by Vance Thompson, who writes the more convincingly in that a short trial of the menus contained therein restored his long-lost waist-line, and made of him almost a new man. And in truth, few books have been more widely read and discussed during the past few months than this, the latest work of this well-known journalist.

REDUCTIO—NOT AD ABSURDUM

It is not new, this diet system; but it is compelling. When one patient marched triumphantly to her physician bearing the book as a proud discovery, he chuckled as he remarked, "Well, and what of it? It's quite the same principle I have been expounding to all of you for years, and quite the same diet. Yet because you see it in a book, you herald it as something new and throw away my diet slips to take up this fad. Excellent?—of course. But new?—no."

Now again the semi-annual period of dieting is here, the time when Madame repairs to her favorite *kur*, there after a summer of gaiety to gain again her coveted slenderness. And while the wonderful baths and the massage build and tone up the system, and the long tramps, the tennis and golf and riding, all serve their purpose, without the diet they avail nothing. Upon the diet hinges the entire fate of the waist-line. Self-denial is essential, and the seeker after slenderness must make up her mind to be a Spartan when it comes to eating and really to deny herself in her diet.

If one would only remember that it is far easier to avoid superfluous weight than to get rid of it, half the battle would be already fought. No woman famed for her loveliness ever allows her weight to go beyond a certain point, for too well she knows how fatal it would be. If one half of the world of society but knew the self-denial practised by the other half—and practised it rigidly—professional masseuses and beauty doctors and physicians would have to seek other vocations.

Many well-known people of American and European society go in for the *kur* twice every year, following the winter and the summer season, and do penance in spring and autumn for the dietary indiscretions of the remainder of the year. Many persons, however, and they are the wiser class, take the *kur* as an ounce of prevention instead.

Probably few people who admire the wonderfully straight and girlish lines of Mrs. William K. Vanderbilt realize how she keeps her lovely slenderness. Yet no one is more rigid in her adherence to rules of diet and exercise than she, and during the spring and autumn, when she goes to White Sulphur Springs, she tramps religiously several miles a day, goes through two treatments at the hands of the Swedish masseuse, plays a daily round of golf, and if there is any spare time, goes off over the hills for a canter on her favorite mount. This is a pleasurable day, but severe in its exercise, none the less.

Miss Evelyn Burden thinks nothing of walking ten to twelve miles a day, frequently over a difficult mountain trail seven or eight miles around, between breakfast and luncheon. Mrs. Reginald de Koven is another Spartan as to diet, and takes the baths and the massage with religious regularity. Miss Anne Morgan, Mrs. I. Townsend Burden, Mrs. Frederic Neilson, Lady Herbert, Miss Anna Sands, Mrs. Ogden Mills, Mrs. Henry Phipps—all these and countless other women whose names are well-known on both sides of the Atlantic believe thoroughly in the efficacy of the semi-annual retirement to their *kurs* and to the simple life so necessary to obtain a youthful slenderness.

With the steadily increasing interest that society takes in reducing superfluous flesh and in preventing stoutness, there is a very decided tendency among men and women who have been benefited by a trial of rational diet to carry it even further than the semi-annual penance, and to eat a more simple diet every day, that they may not have to concentrate into a few short weeks the effort to reduce an unnecessarily heavy weight. Hostesses are beginning to realize the importance of giving to their guests menus which are well-balanced, pleasing to the eye and the palate, and yet which still to a large extent avoid those foods that tend to increase weight.

AND HE MUST BE SLENDER, TOO

There is an undeniable tendency to embonpoint among business men whose occupation is largely sedentary, and at last, since for many years men have demanded slenderness in women, women are beginning to demand in turn that men shall practise what they preach. There is a noticeable "movement" among women to obtain certain "rights" which mean far more to them than the vote—erect and slender figures, firm flesh, clear eyes, and, in fact, all those fine points which they, and society in general, find pleasing.

(*Continued on page 126*)

THE TYRANNY of "FORM"

The decrees of social usage are absolutely imperative in the matter of correct form in stationery and engraving.

A reliable authority on the niceties of the etiquette of the written word is

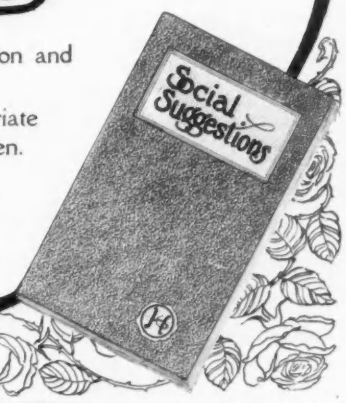
"SOCIAL SUGGESTIONS"
a beautiful new brochure just issued by

Hoskins

Beautifully bound; 112 pages, every one a mine of information and suggestion to the maid or matron responsible for the social activities of the home.

The proper form, style and wording of announcements and invitations for all occasions; appropriate suggestions for parties and entertainments, correct accessories for Boudoir, Library and Den. Unusual gift suggestions. The book is well worth $1.00.

SPECIAL: We will engrave 50 cards in script for $1.25, and send you a copy of "Social Suggestions" **FREE.** The engraved plate will be held for your future orders.



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New Shop for Smart Hats, Imported
Models *and* Original Designs

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17-19 WEST 45TH ST.
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Since MARTIN 1857

This Model

Illustrates the strikingly beautiful effect of combining Hudson seal and skunk.

Price
$125

This coat is but one of the numerous interesting examples shown in the Martin 58th Year Style Book, "FUR TRUTH," which will be sent upon request.

Henry Martin Company
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The Secret of Successful Xmas Shopping

is within the covers of this book! It is our 1916 catalog. You find in it, clearly pictured and accurately described, 10,000 gifts—novel, artistic, useful—gifts in jewelry, table silver, Sheffield plate, toilet articles, leather goods, travelers' conveniences, and a variety of novel things such as one would not find in a day's shopping in a big city.

It will suggest just the right gift for each of those you wish to remember and save you hours and hours in the planning of your Christmas gifts. You will be pleased with the quality of our goods, and our dainty packing will *delight* you. Once you have tried the Daniel Low way you will wonder now you ever shopped the old way, with its hours of tramping, its weary waiting and its last-minute extravagances.

Among our customers are the wives and daughters of Governors, Congressmen, Bankers, and prominent business and professional men, as well as people of more moderate means. Our catalog appeals to discriminating buyers in every walk of life—not only because of the time and trouble saved, but also because of the substantial money saving. You shop in your own home, *you get just what you want*, and you pay no more—often considerably less—than you had planned.

The 230-page catalog is free. Write for it now, before you lay aside this magazine.

L8208 Wedgewood Necklace—Exquisite raised medallion on the famous Wedgewood blue background, solid gold mounting and chain. 6.00

K3171 A green Tourmaline set in an up-to-date brooch of hand-engraved green gold. 8.00

L648 Scarf Pin—Green Tourmaline and whole Pearl artistically set in fashionable green gold. 6.00

D8402 The "Lorelei" Ring—Two diamonds and a sapphire in platinum setting as enticingly beautiful as its namesake. 200.00

L318 Laundry Kit—six wooden clothes pins, two glass thumb tacks and a goodly stretch of twine in a leather case—a "first aid" to traveling freshens. .50

N150 Ring Cleaning Outfit—Brush and jewelers' soap and sawdust in fine leather case. Entirely new and very compact—about the size of a pack of cards. 1.00

Z2310 Tea Ball—Gleaming mother-of-pearl handle, hand-hammered and beaded sterling silver tea ball. 2.75

Z085 Spoon Tray—Pierced Sheffield design with solid mahogany bottom. Heavy silver plate. 2.75

Z502 Whisk Broom Set—For that man. A mirror, whisk broom and shoe horn in a fine leather frame that hangs, for convenience. 3.00

Z968-3 A charming little hand-meed sterling silver Baby Set. 3.50

V149 Narcissus Bowl—A Christmas gift that grows more lovely every day. Three Narcissus bulbs in a green Japanese bowl. .60

Z642 Door Stop—Gay old-fashioned flowers fill the graceful black and white basket of this new door stop. Easily lifted by the handle. 3.50

Z457 An intensious Tobacco Jar with pipe rack, match safe and three ash receivers. Athenic bronze with classic Greek ornamentation. 4.00

M39 Monogram Book Ends—Artistic bronze with sterling silver band and monogram. Any three initials. Pair. 3.50

Any of these articles will be sent postpaid upon receipt of price. Money refunded if not perfectly satisfactory.

Daniel Low & Co.

Jewelers and Silversmiths for 48 Years.

300 ESSEX ST., SALEM, MASS.

FOR THE HOSTESS

(*Continued from page 124*)

"Why don't women use their brains more, and avoid putting on so much flesh?" queried a society man of his vis-à-vis, over his clams at Sherry's. "All men hate fat women!"

"Why don't men use their brains and keep their hair on their heads?" retorted the woman. "Women hate bald-headed men!" Yet worse than they hate bald-headed men do they hate fat men.

THE DAILY DIET AT THE CURE

If a hostess chooses to join in this crusade against too much flesh, she sets herself a difficult task, for at once her menus become sharply limited. There is, however, in this diet a wide and liberal choice of food if a hostess is willing to experiment, and when she has at last learned to eliminate sugar, starch, fats, and alcohol, there still remains much that is pleasing.

The daily diet of the average woman at the *kurs* does not vary much. One New York society woman whose figure is as youthfully slender, whose skin is as rosy, and whose eye is as clear at fifty as most women can boast at twenty-five, has adopted the following diet as the ideal one for her. In the morning, upon awakening, she sips slowly a cup of black coffee. A half-hour of exercise in the Zander gymnasium is followed by a spout bath and a half-hour of heavy massage, after which she returns to her room to eat an orange or half a grapefruit, a piece of toasted gluten bread, and a poached or soft-boiled egg. For luncheon she has, perhaps, broiled chicken, watercress with lemon dressing, spinach, and an apple. She allows herself no liquids of any sort with meals. At dinner a cup of jellied bouillon is taken, or clams, a roast with vegetables, salad with diet dressing, and fruit. Zweiback or toast made from gluten bread is allowed, but no hot bread, and no wheat or corn bread at all.

DINNER-PARTIES FOR THE DIETING

With half the world trying religiously to get thin, entertaining becomes a problem. But one clever woman whose salon in London is the rendezvous for some of the most brilliant minds in the world to-day has given the problem most careful and exhaustive study, with enviable results.

"Half the world is getting thin," she said amiably, "and the other half ought to. How to provide for such people without giving them a real Barmecide feast is a study, I admit. Most of my friends were on strict diets, so when I asked a dozen people to a dinner-party, assuring them that they need not hesitate to come because of their pet diets, they accepted eagerly. That dinner was the forerunner of many. Planning the dinners was as much fun as a game of auction. The result of our careful planning was a series of delightful dinners, which, I am very glad to say, we have begun to repeat in town. For none of us cares to put on again what she had such difficulty in taking off."

Some of the menus for these little dinners were begged from the hostesses, that they may continue in their wholesome missionary work.

Clams
Jellied Tomato Bouillon
Olives Celery
Filet Mignon with Fresh Mushrooms
Timbales of Spinach
Carrots, Crécy
Roasted Partridges
Hearts of Lettuce, Greenbrier Dressing
Peach Soufflé
Coffee

The Greenbrier salad dressing contains no oil, yet is delicious, and the absence of the condiment would hardly be noticed. The yolk of a hard-boiled egg is rubbed fine in the salad bowl and a half-teaspoonfull of mixed English mustard, and salt, pepper, paprika, and two tablespoonfuls of vinegar are worked together until they are a smooth paste. Then sufficient tomato catsup or chilli sauce is added to make it the desired consistency. For a change, lemon juice may be substituted for vinegar, and the addition of minced shallot or parsley, finely chopped pickles, and other similar relishes may be tried until a desirable effect is produced. For all green salads, the Greenbrier dressing is excellent for those who should eschew all salads made with the forbidden oil.

After all, it is quite as much the quantity as the quality of food that counts in the process of reduction. One well-known society woman, whose figure is universally admired, confessed that she had resorted to no strenuous measures to keep her slenderness, but refrained simply from ever taking two portions of anything especially delectable that might tend to increase her weight. Another gave away her secret—that she ate for breakfast and luncheon nothing but fresh fruit, eliminating bananas and grapes, and at dinner ate whatever she chose.

Given a few menus as suggestions, the clever hostess may build from them and create her own menus, once she has grasped the essential features of a menu which contains none of the forbidden foodstuffs. Four luncheon menus for such careful folk follow:

Scrambled Eggs, Jeanette
Broiled Chateaubriands
Grilled Eggplant
French Artichokes, Sauce Vinaigrette
Sliced Peaches

Eggs Florentine
Chicken Livers and Mushrooms, en Brochette
Endive and Pineapple Salad
Wine Sap Apples

Grapefruit Cocktail
Grilled Lamb Chops with Tomatoes
Eggplant, Turkish Style
Romaine Hearts
Pears

Scrambled Eggs, Country Style
Broiled Halibut Steaks with Cucumbers
Cauliflower au Gratin
Casaba Melon

Toasted gluten bread cut in finger-shaped pieces, and zweiback may accompany all these menus, none of which contains forbidden ingredients save chicken livers en brochette. The bacon with these may be broiled, for the flavor, then removed from the skewers before serving.

Below are given four diet dinner menus.

Clam Cocktails
Jellied Gumbo in Cups
Grilled Whitefish
Crown Roast of Lamb with Peas
Harlequin Salad
Assorted Fruit
Coffee

Iced Clams
Jellied Chicken Broth
Broiled Smelts
Rack of Lamb with Carrots and Peas
Jockey Club Salad
Pineapple
Coffee

Bluepoints
Broiled Spanish Mackerel
Filet of Beef, Jardinière
Purée of Turnips
Endive and Grapefruit Salad
Macédoine of Fruit
Coffee

Crab Flake Cocktails in Pepper Shells
Broiled Oysters
Chicken en Casserole with Onions and Mushrooms
Jockey Club Salad
Grapefruit

Coffee may be served in the drawing-room, half an hour after dinner.

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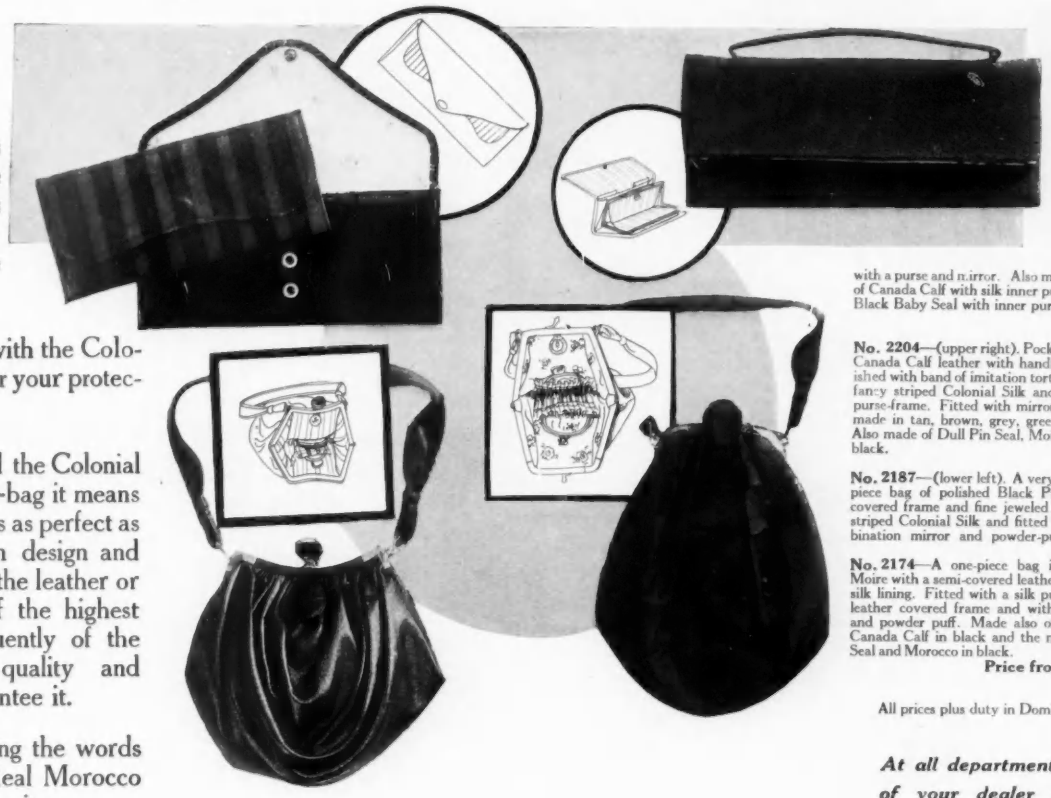

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Price $6.00

No. 2204—(upper right). Pocket-book shaped bag of Canada Calf leather with handle at top and flap finished with band of imitation tortoiseshell. Is lined with fancy striped Colonial Silk and has an 8-inch inner purse-frame. Fitted with mirror and small purse and made in tan, brown, grey, green, blue and lavender. Also made of Dull Pin Seal, Moire and Striped Silk in black. **Price $6.50**

No. 2187—(lower left). A very cleverly draped one-piece bag of polished Black Pin Seal with a semi-covered frame and fine jeweled top. Lined in fancy striped Colonial Silk and fitted with purse and combination mirror and powder-puff. **Price $7.50**

No. 2174—A one-piece bag in Black French Silk Moire with a semi-covered leather frame and brocaded silk lining. Fitted with a silk purse (like lining) with leather covered frame and with combination mirror and powder puff. Made also of Chiffon Velvet and Canada Calf in black and the new colors and of Pin Seal and Morocco in black.
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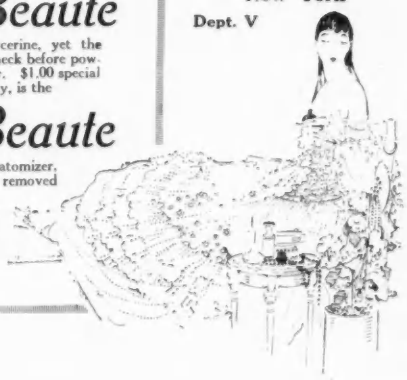

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SEEN *on the* STAGE

(*Continued from page 81*)

In respect to plot, Mr. Cohan and his followers are exceedingly adept. They excel in bustle and in movement. Something seems always to be happening upon the stage; and the entrances and exits of the actors are deftly timed to attain the maximum of theatrical effect. At times the deeper possibilities of dramatic tension are sacrificed to sustain this superficial hurrying to and fro; but, on the other hand, there are no waste moments, or empty places, in the play.

In respect to dialogue, these plays are written in a curious vernacular,—the special slang of the theatre-goers of Broadway. The scene is usually set, perforce, in some little city of New England or the middle west; and it is, in actuality, inconceivable that the sheltered inhabitants of these localities should be familiar with the latest turns of slang that are current in Times Square. Mr. Cohan's dialogue is just as artificial as the rigid rhetoric of Mr. Percy Mac-Kaye; but it sounds colloquial to the public that he writes for, and it awakens easily the confidential laughter that arises from the quick response of recognition.

Of the technical merits of Mr. Cohan's plays it would be superfluous to speak in praise. Few recent entertainments, for example, have been more intelligently planned than "Seven Keys to Baldpate." Mr. Cohan is gifted with a keen sense of theatrical effect, a remarkable appreciation of the efficiency of certain actors, and a positive genius for predicting in advance the predilections of the public. But is his "typically American" drama a great drama; and is it, after all, resumptive of America? . . . These questions must be asked by anybody who is seriously interested in the development of a native drama in this country.

In answer to these questions, it should be noted first of all that, in all the plays that have been written by Mr. Cohan and his emulators, there is no single character that may be called a lady or a gentleman, in the sense in which these words are understood in England. But are there, in America, no ladies and no gentlemen? . . . Furthermore, there is not a single character that may be called cultured, or even especially well educated. But are there no educated people in America? . . . No character can truthfully be said to talk the English language, since everybody talks the special language of Broadway. But is English a dead language in America? . . . We are taken to a world where there is no such thing as love, nor religion, nor idealism, nor self-sacrifice, but only the will to succeed and the impulse to get the better of one's neighbor. But are the higher motives actually absent from the American imagination? . . .

It appears that in the current life of present-day America there are many noble motives which have remained untouched and unexploited by Mr. Cohan and his school. The adjective "American" has not yet really shrivelled to identity with the adjective "Cohan-esque." Though Mr. Cohan rules our stage at present, some greater leader of our native drama may, in future years, arise. The enormous territory of our vast and dreaming life is still awaiting a profound and great explorer. How long, the critic wonders, must we wait until some huge Columbus of the theatre shall achieve, for the dramatic art, an ultimate discovery of America?

"HIT-THE-TRAIL HOLLIDAY"

THE idea of "Hit-the-Trail Holliday" was suggested by George Middleton and Guy Bolton. It occurred to these collaborators that the sensational success of Billy Sunday might be treated as a theme for farce, and they worked out a tentative scheme for a play on this material. Mr. Cohan then purchased the idea, revised the scheme, and wrote a play which seems very characteristically his own.

The scene is set in a small New England city which, unaccountably, is called Johnsburg—a name that does not suggest New England in the least. The American House in Johnsburg has been steadily running down, mainly because the aged proprietor is a staunch prohibitionist and refuses to sell any beverage more stimulating than an innocuous concoction of his own called Nearly Beer. The richest man in town, who owns the brewery, has recently built, and is about to open, a new hotel provided with a first-class bar, and has imported, at a salary of one hundred dollars a week, a genial bar-tender from the Knickerbocker Hotel, New York, named Billy Holliday. Holliday, arriving unobtrusively in town, strolls into the old barber-shop of the American House to have his nails manicured; and, while this operation is proceeding, his rich employer and the latter's loud-mouthed son come in and order every one about. It is apparent to Holliday that his prospective employers are brutes and bullies; and when they threaten to prevent by force the holding of a prohibition meeting which has been announced for that evening by the proprietor of the American House, Holliday, in the interests of fair play, throws up his job and goes to help the prohibitionists bring off their meeting. In the enthusiasm of the moment, he makes a speech which captures the crowd by storm; and the next day he finds himself famous as a prohibition orator. Money soon pours in upon him from every imaginable source, as the success of the speech-making campaign that has been forced upon him becomes the talk of the nation. The brewery is driven out of business, and its plant is taken over by the modest inventor of Nearly Beer, whose beverage is now called for from all parts of the country. Everybody in Johnsburg, except the two bullies who have built the new hotel and are now obliged to knuckle under to the proprietor of the American House, is enriched by the prosperity that Billy Holliday has brought to the town, and Johnsburg is made famous by his popularity.

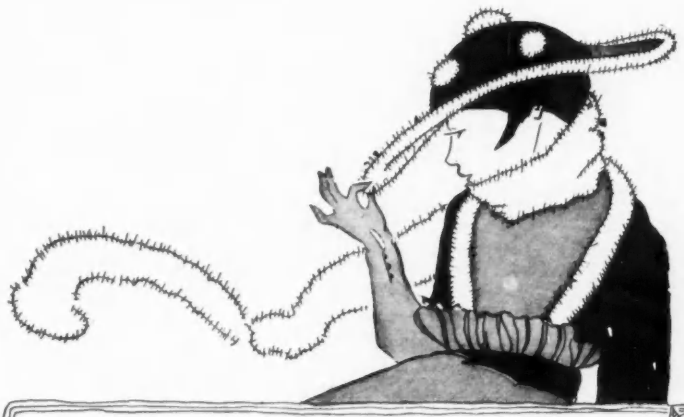
It is not necessary to point out the exactness with which this farce conforms to Mr. Cohan's pre-established formula. The main weakness of the present play is inherent in the fact that the big scene of the story—namely, the prohibition meeting at which the hero makes the unpremeditated speech which is the source of all his fortune—must necessarily be imagined off the stage. It is assumed to happen between the first and second acts, and has to be reported retrospectively in the succeeding dialogue. Hence the second act becomes an act of exposition, and the forward movement of the action cannot be launched until a moment much later in the structure than is customary.

The first act, in the barber-shop, is thoroughly delightful, for it affords the author ample opportunity to display his happy gift for delineating many amusing minor characters and dabbling in quaint bits of local color. The later acts suffer a little from the fact that they are not easily credible, even by an audience accustomed to this type of play. The dialogue is written racily in that curious vernacular of Broadway which is supposed by theatre-goers to be spoken by the natives of small New England towns. It is slangy, it is clever, it is occasionally witty; and because it does not sound at all "literary," it is assumed by the public to be natural.

"OUR CHILDREN"

IF "Hit-the-Trail Holliday" may be labelled "typically American," it is no less evident that "Our Children" must,

(*Continued on page 130*)



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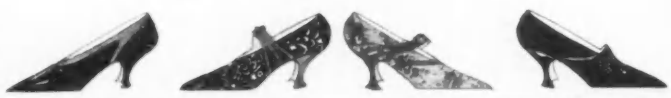

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SEEN *on the* STAGE

(*Continued from page 128*)

with even greater pertinence, be labelled "typically German." This play is adapted from "Mein Leopold," a sentimental domestic drama which was written by Adolf L'Arronge as long ago as 1877. The adaptor, Mr. Louis K. Anspacher, has modernized the piece by introducing telephones and motor-cars and inventing several new details of plot, and he has moved the characters from Germany to Lynn, Massachusetts. He has not succeeded, however, in naturalizing the people of the play in their new setting; and they remain as utterly un-American as if they had stayed at home in Germany.

The hero is a successful shoe-manufacturer who had begun life as a manual laborer. He shows himself to be an utter German by bullying all the women who come within cursing distance of him, by continually quarreling with his best friend, by being brutal to his inferiors and rude to his superiors, and by slobbering sentimentally over his worthless son. Yet all the while we are asked to regard him as a good-hearted personage and to love him for his lack of all the finer traits of civilization. It is not surprising that this character was popular in the Germany of the seventies; but the figure fits oddly in a framework that purports to be American.

The performance, however, is made interesting by the fact that all the parts are admirably played, with the single exception of the part of the heroine, which is acted in a stilted and artificial manner.

"MOLOCH"

THE best play that has thus far been inspired by the present war is "Across the Border," by Beulah Marie Dix, which was acted last season at the Princess Theatre. The same author's "Moloch," a more extended and ambitious work, is singularly lacking in the one quality which made her former effort notable—the quality of imagination. The only thing about war which is really poetic and really dramatic is the state of mind of those people who are willing to suffer intolerable tortures and die for an idea; and this is the one phase of the entire subject which is never touched upon in "Moloch." The author exhibits many facts concerning war which are adequately accurate; but she totally misses the essential truth which underlies the facts.

When Henry David Thoreau went to jail for an idea, and Emerson, peering through the bars, asked him, in consternation and distress, "Why are you here, Henry?", he answered, "Why are you not here, Waldo?" Any account of this incident which merely harped upon the fact that jail is an uncomfortable place and that people who stay out of jail are likely to enjoy themselves more easily than people who get themselves locked up would miss the essence and the truth of the occasion. Thoreau was elevated and exalted by a principle, for the sake of which he was quite willing to endure discomforts much more bothersome than those imposed upon him; and the principle which illuminated his imagination is the one thing worth recording in the anecdote.

Throughout the five loosely linked and episodic acts of "Moloch," the author emphasizes the discomforts, the inconveniences, the sufferings, the horrors, that are inflicted on a nation at war; but she never suggests the possibility that the people who endure these discomforts, these inconveniences, these sufferings, these horrors, must be inspired by some principle—whether properly conceived or not—for the sake of which they are willing to open wide the gates of hell. When the Belgians at Liège were offered the alternative to save themselves, or to save, for but a day or two before they died, the faith of nations, they willingly laid down their lives. They accepted a destiny which doomed them to destruction, because of an immortal faith in the idea for which they died. To write a history of this episode which should omit all mention of what these martyrs saw within their souls and should dwell only on the horror of their trampled bodies would grossly betray the majesty of the occasion.

In "Moloch" we are shown the terrible effects of war without ever being told what the war is all about, or even what the belligerents think that the war is all about. The state of mind of the participants in reference to the conflict is never imagined, never analyzed. But this is precisely the point which it is the duty of the dramatist to investigate. Take any actual event, for instance, that is particularly horrible—say, the sinking of the *Lusitania*. The really dramatic details of this event are not the stark facts of the catastrophe but such things as the dying words of Mr. Frohman and the dying act of Mr. Vanderbilt, and—more than anything else—the state of mind of the submarine commander when he gave the word to fire the torpedo which strewed the seas with the bodies of a thousand innocent non-combatants. Not acts, but the ideas behind them, are what the dramatist should seek to realize; and "Moloch" is singularly lacking in the indication of ideas.

"HUSBAND AND WIFE"

IT IS rather rare in New York to listen to a play that not only is ably built and beautifully written, but that also exhibits a sincere interest in some serious problem of experience and an earnest effort to tell the truth about it. Such a play is "Husband and Wife," by Charles Kenyon, the author of "Kindling."

The subject-matter of this new play is, indeed, traditional. A married couple have drifted apart because the husband devotes his time exclusively to business and the wife devotes her time exclusively to social pleasures. In reality they love each other, but each of them has made the mistake of misinterpreting the other. The husband has engrossed himself in business in order to earn money to finance his wife's frivolities; and the wife has engrossed herself in these frivolities because her husband never has time to become really intimate and confidential with her. Both are steering rapidly on the rocks, and each of them suffers shipwreck at the same time. Within a single hour the husband discovers that his wife has prepared to run away with another man and the wife discovers that her husband has robbed the bank of which he is an officer. In this hour of mutual disaster, the heart of each goes out in pity for the other, and they learn at last that their love is stronger than the estrangement beneath which it has been submerged.

This is, of course, a story which has been told many times in the theatre; but the interesting thing about the present play is not the story itself, but the mind through which it passes. For Mr. Kenyon, unlike the majority of our native playwrights, really has a mind—a mind distinguished by sincerity and sympathy, a mind that seeks for understanding of the mystery of life and tries to read the riddle of the hearts of men and women. "Husband and Wife" is not a great play; for the author's understanding of life is not complete and his reading of the riddle of his characters is not entirely consistent. But it is an unusually worthy play; for what the author says is really worth considering, and he says it not only with theatric skill but also with literary grace.

"THE NEW YORK IDEA"

THE excessive influence of Mr. Cohan may account in part for the present dearth of high comedy in America,—the type of comedy that depends upon the

(*Continued on page 132*)

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Perles de Indies give you all the pleasure derived from wearing real pearls and involve no risk of severe monetary loss in case of theft or accident.

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Pearls perfectly graduated from smallest at both ends to largest in center of string, or all of uniform size.

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RECIPE FOR A HOUSE-PARTY

A FAVORITE form of social confection is the house-party. It is usually concocted for the joy of the leisure class, and a favorite recipe for the confection, as made in America, runs somewhat on this wise. Take a country house with a very rich owner, whose wife is at once a charming person and a social leader, and fill it with judiciously chosen guests, among whom if possible shall be at least one titled youth from Great Britain, a certain number of American débutantes with prospects, one or two recent or prospective divorcées to lend spice to the occasion, two or three men-about-town past forty-five to be of use to the hostess, three or four eligible bachelors, preferably under thirty, married folk enough to furnish chaperonage, and a male cousin or two to fetch and carry.

A GOOD HOUSE-PARTY RECIPE

The garage should contain not less than six motor-cars; and that nearly extinct animal, the horse, should be sufficiently represented in the stables, so that any guest who will may have a morning canter. Just at present, scions of the British nobility are hard to obtain, since most of them have a pressing engagement, indeed, a good many pressing engagements, otherwheres, while even the somewhat unsatisfactory substitutes to be found among the nobility of the Continent are noticeably scarce—unsatisfactory, that is, because in spite of some instances of American women wearing Continental coronets there is a provincial notion in America that no nobleman is genuine unless labeled, "Made in Great Britain."

There is an old and true story of a man who, being invited to come and make a visit of indefinite length, complied,—and stayed ten years. Perhaps it is this story that has made the modern party a thing of strictly definite duration. The hostess says exactly when she would like the guest to come, and is equally firm and specific in saying when she is determined to be rid of him. There are instances of guests who have fled in desperation from house-parties before the date expired, but none of any guest who overstayed his time. The hostess is probably thus definite because house-parties are prone to be wearing. Those entirely made up of congenial friends are a luxury few can command, and in America ties of common interests are not numerous.

THE WAY THEY DO IN OLD ENGLAND

In England the house-party is apt to be a political occasion, but American politicians do not lend themselves to the promotion of social interest or gaiety and are prone to tuck their napkins under their chins. This absence of political significance in the social life of the United States accounts in part for the ennui that dogs our heels. Here in America we not only play the social game with the court cards left out, but we leave out, as well, many other things that add distinction to social life abroad. There are London drawing-rooms where one meets not only men and women of hereditary social importance, but almost every one—politician, painter, poet, novelist, musician, or soldier—who has achieved distinction.

We find no such "omnium gatherum" in any American city, not even Washington, and none, of course, at any American country house. There are a few houses where the tone is literary, and a few others where it is musical, but how often does one meet, at a house-party in this country, a public man of real distinction and genuine social charm, or a poet, introduced with biography, whose works one has read? There are men and women of savoir-faire, there are millionaires—of inherited wealth or of wealth recently acquired—many of whom have something to say for themselves that men and women of sense can listen to with interest. There are beautifully dressed women of charming speech and manners, and a few of brilliant wit and wide acquaintance with the world. Nevertheless, ours is not quite a distinguished society, and the task imposed upon the hostess by a great house-party is far more difficult than that of the British hostess with her better organized household and her guests cemented by richer common interests. No wonder the American house-party is often a wearisome round of gaiety that leaves hostess and guests so tired that they find no time to be bored with one another!

SEEN *on the* STAGE

(Continued from page 130)

nice analysis of character and awakens thoughtful laughter by intelligently satirizing the foibles of society. Certain it is that this most difficult type of play has seldom been attempted since the death of Clyde Fitch. Our theatres are still attended, now and then, by ladies and gentlemen; and, in view of this fact, it should surely be lamented that ladies and gentlemen are nowadays so seldom pictured on our stage. The fashionable play has grown unfashionable in our theatres: and our comedy of manners has degenerated — in Mr. Walter Eaton's phrase — to a comedy of bad manners.

A high comedy like Mr. Langdon Mitchell's "The New York Idea," which was first produced nine years ago, is therefore particularly welcome at the present time; and theatre-goers of intelligence and taste should be very grateful to Miss Grace George for placing it once more before the public. No other American play more nearly approaches in its dialogue the brilliancy of Oscar Wilde's artificial comedies. The piece is written in the English language, not in the slang of Times Square; and the author has proved that the ancient and honorable idiom is not devoid of wit. There is scarcely a speech in the whole play that does not keep the mind amused, scarcely an incident that does not awaken thoughtful laughter. The characters are nicely analyzed, the plot is cleverly constructed, and the arrows of the social satirist are shot at their deserving target without the bitterness of over-emphasis. "The New York Idea" is, in all respects, a comedy of which America may be proud; and it seems a great pity that Mr. Langdon Mitchell should not be sufficiently encouraged to give us more plays of the same stamp.

A satisfactory performance is afforded by the company which Miss George has installed at the Playhouse. With the assistance of this company, she intends to present no less than ten plays in the course of the season, removing each play at the end of four weeks to make way for the next. The tentative program already announced is very promising; and the general excellence of the first performance may lead to the expression of a hope that the future efforts of this company will be properly supported by the public.

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Shoes made of **"F. B. & C." Kid** outwear any other class of leather and always look dressy.

No woman is well dressed unless her shoes or slippers are **"up-to-date"** in appearance.

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is the inalienable privilege—DUTY say some

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and Beauty is democratic—for it rewards all who give but a little time and perseverance daily in pursuing Elizabeth Arden's successful method of home treatment with the astonishingly effective Venetian Preparations.

Why Are The Venetian Preparations So Uniformly Capable—So Potent?

A brief inquiry into the various "wonder-workers," known as the Venetian Preparations, reveals the secret of their efficacy. It is, in effect, simply this: There is a Venetian Preparation designed to meet every ill of the skin, every condition of the contour which threatens to add TIME to the face. A consultation with Elizabeth Arden as to *which* is the preparation for the individual case, and the renaissance of beauty is already begun. Let us look into a few of these Arden Venetian Preparations:

Step From Your Motor, And—

with face that is tired and dusty, apply a little Venetian Cleansing Cream as directed. The skin is wonderfully refreshed. You feel the relief—but how is it accomplished? Simply by freeing the pores of foreign matter and lubricating the skin. You declare that you will never be without Venetian Cleansing Cream. And why should you? There are bottles at 50c, $1, $2.

Is It Possible That Deep Wrinkles

or the hollows of a loose baggy skin have appeared, or that a sallow "clay" color has replaced the pink of your cheeks? Whatever the cause of this deplorable condition, any woman thus afflicted will be thankful for Elizabeth Arden's newest triumph, her Special Astringent which gives a whiteness and firmness to an aged looking skin. It is more powerful than the usual astringent and is effective in the most urgent cases. Large bottle, $3.

Groomed For The Dansant—

the delicate coloring and texture of the skin prepared with Venetian Lille Lotion is delightful; nor does the exquisite sheen of this liquid powder wear off during dancing; its composition renders it exceptionally beneficial to an oily skin. Bottles, $1 and $2.

"Those Ugly Coarse Pores Are So Mortifying to Me"

said a dainty little woman who visited the Arden Salon. Like many women today she zealously pursued outdoor activities and the pores about her nose and mouth had clogged with foreign matter and become distended. She was thereon constantly annoyed by a continuous succession of blackheads and other blemishes, and the habitual reddening of the coarse skin. VENETIAN PORE CREAM was recommended. A short time later, with skin refined and free from blemishes, she called to express her gratitude. The PORE CREAM is $1 a jar.

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—as well as being the newest. Here "Special-purpose" treatments are administered by Arden-trained assistants for every emergency, from the tiniest crowsfeet to

That Heavy Aging Double Chin

Visit the Arden Salon D'Oro and obtain a trial treatment ($2) to satisfy yourself of the value of treatments devised by, and executed under the personal supervision of, the foremost Beauty Specialist. Ample accommodations obviate any delay. In any case call for consultation. Elizabeth Arden will be glad to welcome you.

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No. 412. This new "Redfern" waist is of white crepe de chine, trimmed with dainty feather stitching in navy blue or white, and pearl buttons. Price **$3.50**

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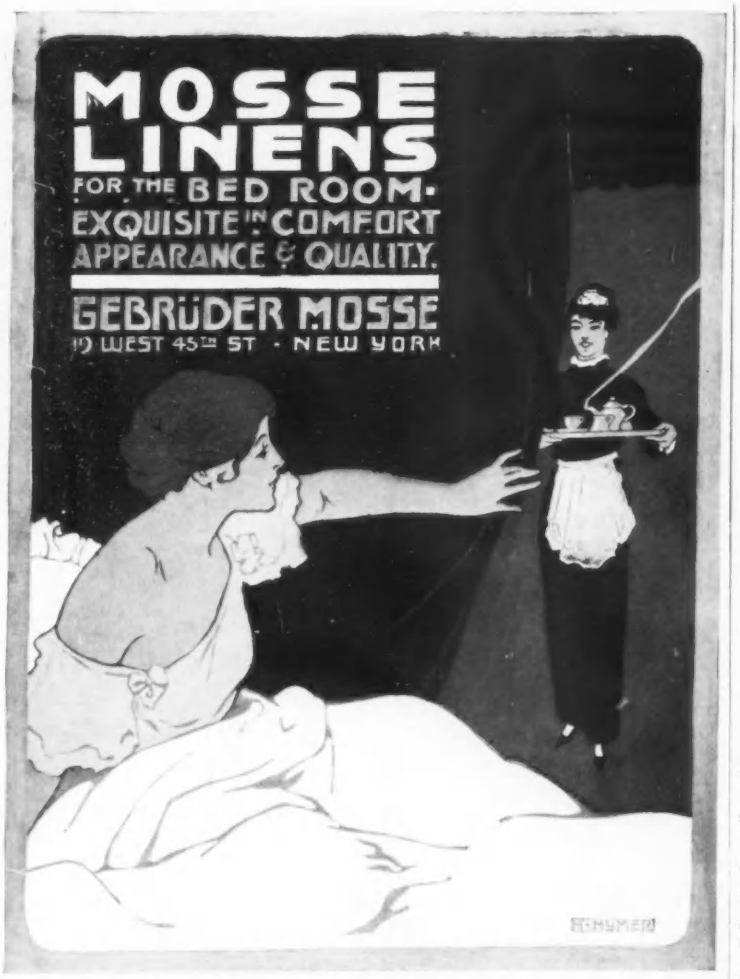

In "Labor," Roll draws a telling distinction between the eager "brute force" of the horses and the man's energy directed by intelligence

A R T

Calendar of Exhibitions

NEW YORK

Fine Arts Building. Twenty-sixth annual exhibition of the New York Water Color Club, from November 6 to 28.

Annual exhibition of the National Association of Portrait Painters, from November 6 to 28.

Little Gallery. Autumn exhibition of the New York Society of Ceramic Art, from November 1 to 15.

Lowenbein Galleries. A winter series of one-man exhibitions by American artists; dates and names not yet announced.

MacDowell Club. Bimonthly exhibitions of the work of American artists, beginning October 21.

New York Public Library. Print Gallery: drawings by French artists and exhibition illustrating the making of line engraving. Room 322: mezzotints from the J. L. Cadwalader collection and exhibitions illustrating the making of etchings and woodcuts. Stuart Gallery: recent accessions to the print collection.

BOSTON

Doll and Richards. Second annual art students' exhibition from October 29.

CHICAGO

Art Institute. Twenty-eighth annual exhibition, from November 16 to January 2.

PHILADELPHIA

Pennsylvania Academy of Fine Arts. Exhibition of work in water color, black and white, pastel, and crayon by the Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Club.

PITTSBURGH

Carnegie Institute. Autumn exhibition of the Associated Artists of Pittsburgh, from October 23 to November 22.

SAN FRANCISCO

Panama-Pacific Exposition. Exhibition of contemporary art, foreign and American, to December 4.

TOLEDO

Toledo Museum. Exhibition of the American Water Color Society, from October 1 to 31.

WILMINGTON

New Century Club. Fourth annual exhibition of the Wilmington Society of the Fine Arts, from November 1 to 6.

ART NOTES

AT the opening of so untoward a season, the art galleries are yet strong in the courage of their *métier*. Even September, usually so barren a month in the art world, saw signs of activities, and October opened with a considerable array of exhibitions of note and the promise of many more as yet a little "in the air."

Most important of these pre-season exhibitions is the splendid showing of works of the famous French painter Alfred Philippe Roll, which opened at the Knoedler Galleries on October 2nd.

Roll, who is a man of about the age of Rodin, shares with that celebrated sculptor the high reverence of France. He is President of the Societé Nationale des Beaux Arts, and his paintings decorate the palace at Versailles and many other state buildings and are included in the Luxembourg and in many private collections.

The works exhibited at the Knoedler Galleries were brought to America, despite the dangers of the war, through the efforts of Miss Cornelia B. Sage, Director of the Buffalo Fine Arts Academy, who two years ago obtained the Meunier exhibition which attracted such wide interest. In obtaining the paintings of Roll, Miss Sage had most generous assistance from M. Roll himself, from President Poincaré, from M. Paul Vitry of the Louvre, who compiled the catalogue, and from M. Léonce Bénédite of the Luxembourg, who very kindly loaned three paintings from the Luxembourg collection, as well as from many private collectors both in America and in Europe.

WAR AS ROLL SEES IT

The collection, which comprises sixty-one works, in all, contains many large canvases of great beauty and strength and a number of small studies which throw interesting light on Roll's method of work.

Most timely and perhaps, also, most famous of these paintings is "War—Forward March," loaned by the Luxemburg Museum. Roll lived through the Franco-Prussian War and served in it in the capacity of officer of militia, and he paints war in all its bitter verity, without melodrama or false glory, but simply and directly as it is seen through the eyes of a strong and sane man, who knows that in the hour of danger a man must hold his life at the service of his country and that he risks it soberly, as in duty bound, without superficial enthusiasm, but also without bitterness.

In this large and sombre colored canvas,

(*Continued on page 136*)

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The utility of Goetz Silks does not stop at linings—their sheen, softness and correct weight make them ideal for gowns, dresses and waists.

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ALWAYS the quest is on for a more beautiful complexion. Washing the face is only superficial and does not remove the skin's imperfections. ***Try once more.*** The cream that you will call ideal comes to you like a good gift from the fairies.

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imparts that clear, velvety texture to the skin which women love, and helps nature overcome all imperfections like pimples, blotches, freckles, roughness and wrinkles. It does not leave an oily glaze on the face. It protects against cold winds and is an excellent cleanser.

Apply with the face wet, massage gently. Then bathe with warm water, rinse with cold and dry thoroughly. At all good stores. 25c and 50c a jar. Send for a free sample.

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DURO GUARANTEED SHIRTS
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Include name and address of 5 friends and receive handsome tie free.
DURO Shirts are guaranteed to wear six months without fading, shrinking or ripping or new shirts free. Fine percale coat-style shirts, assorted stripes. Cuffs attached. Laundered and fashionable. Sizes 14 to 17. Sleeves 33 and 35. Order today. Highest Bank References. Send for Duro Catalog of other Xmas combinations.
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If he enjoys cigarettes here is a **gift of strong appeal.** It's a **collapsible silver-plated cigarette holder** that telescopes into a **miniature case.** It's a new idea; **comes ribbon-tied on a gift card** and makes an instantaneous hit. To introduce our free catalog of **Practical Gifts** we will send the folding cigarette holder and case postpaid for **75c.** Ask your dealer to show you our line.
Ernest Dudley Chase, 74 Keaney Sq. Bldg., Boston, Mass.

A R T

(*Continued from page 134*)

a company of infantry advances across a field of battle. Killed and wounded men are scattered here and there, and the smoke of firing is seen in the distance. A company of sharp-shooters guard the advancing column and a single officer rides beside them. Close examination of this canvas reveals the fact that scarcely a face in it is really painted and that, for the most part, a bare indication suffices. Faces do not count here. What has personality to do with war? These men are units of force, amalgamated into a remorseless sweep of determined and unpitying might, moving forward in sober but unhesitating march, the rhythm of which is wonderfully marked by the long line of bayonets.

ROLL'S SUNLIGHT

Totally different in spirit and color is the large canvas of a child on horseback, an early work of Roll, which is the first thing to arrest the attention on entering the gallery. Here a merry small son of the artist, mounted on a gray pony, trots through a fresh country filled with the suave and luminous sunlight which Roll loves to paint. Two small pet dogs run beside this youthful hunter, adding to the gaiety of the scene. The atmosphere suggests a September day and the blue of the sky is echoed in blue flowers which peep from among the shrubs.

Among the portraits, the most interesting are those of Henri Rochefort—an animated and intellectual face, and the delightfully sympathetic painting of the artist's mother. There is also a pleasing and vivid portrait of Mme. Paquin, the well-known French couturier, from whose collection come a considerable number of the paintings on exhibition here.

This collection of the works of Roll has already been exhibited at the Albright Gallery in Buffalo, and it will later be shown in various other American cities.

Work of another great Frenchman was represented at the Knoedler Galleries in October in a collection of etchings by Alphonse Legros, the French painter and etcher, who long filled the Slade Chair of Art at University College, London, and was, at the time of his death, a naturalized Englishman. Legros's work is always

The latest of the charming family series by George de Forest Brush is the portrait of his daughter, Thea

strong, and its keynote in etching as in painting is sincerity united with a wide sympathy. His etchings and lithographs number about four hundred of which nearly a hundred were shown at the Knoedler Galleries.

EXTREMISTS AT MONTROSS

The Montross Gallery in an opening exhibition, from October 2 to 23 continued its last year's policy of showing the work of the extremists. Brilliancy—and crudity—of color ruled, and strength strong to brutality was to be seen in the studies by Maurice Sterne. The really notable work was the portrait by Eugene Speicher of Ilonka Karasz, in which the intense red of the gown against a background of green, brilliant blue, and purple really reflected something of the stormy nature of conflicting passions which was shown in the ably painted face.

Both Roll's humanity and his skill in softening robust figures by tender accents and luminous glow appear in a painting of a peasant family in a moonlit field

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New Fall Models Ready to Wear Made to Order
7190—Coat with Cape..... **$33.00**
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Special
In white..... **$2.25**
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Dotted Swiss Apron with embroidery **$1.50**
Collar and Cuff Set to match **40c**
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Large variety of new aprons in finest lawns, nets, organdies and other materials.
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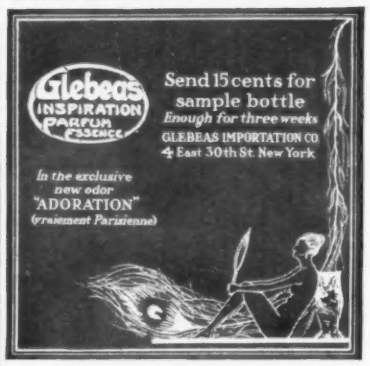

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Send 2c Stamp for samples and educational booklet "Silks and Silk"
Custom made lingerie, night gowns, etc., made from Lorna Doone Crepe, completely described in "Boudoir Booklet"—sent on request.
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PETER RABBIT Jolly little bunny in bluecoat, white trousers, with pint hot water bag in body, postpaid, $1.25. Cottontail, all white, crouching bunny, $1.50. Other holiday novelties.
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June
seventeenth
nineteen fifteen.

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NEW YORK CITY

CANTERBURY SCHOOL

(*Continued from page 48*)

The school buildings include the main house, a small adjoining house of similar architecture which is to be used eventually as a chapel, the sixth form house, a large and agreeable building where the older boys will be housed, and a low, ventilated structure which roofs the private reservoir, whence the school draws its supply of pure cold spring water,—a supply which may be supplemented at need from the public water supply. These structures are all under twenty years old and all have been renovated and largely refurnished especially for the Canterbury School.

THE JACOBEAN MAIN HALL

The architect who designed the main house took as his motif an English country house of Jacobean times and such it is in outward aspect. Within, the house is modified to meet the needs of the school, though the large living-room, with its fireplace and its outlook on the Housatonic, would serve to perfection the needs of a well-to-do private family, as would also the dining-room, with its gay but tasteful decoration and its western wall of sunny windows. In this room the feeling of home-like intimacy is furthered by the use of small tables for six each, instead of the long "boarding-school" table. Other apartments on the ground floor provide for the needs of students and masters, while the domestic department of the school occupies the sunny English basement, which opens on the ground level at the western front.

The second and third floors, except the wing reserved for the servants, are given up to bedrooms and bathrooms of masters and pupils, to quarters of the household manager, and to the infirmary, to which any boy will be sent for observation should he develop suspicious symptoms, and where he will stay until such symptoms disappear. The bathrooms are ample in number for the immediate needs of the school, and the construction of the house is such that they can easily be multiplied at need. Each boy, except a few of the youngest, will have a room to himself, and the rooms are of sufficient size for physical comfort and for good ventilation.

EQUIPMENT AND PURPOSE

The sixth form house was built in 1906 by the alumnæ of the girls' school which once occupied both buildings,—although the main house was originally designed for a boys' school. This house is an attractive shingled cottage, three stories high, with ample porches, one of which, on the second floor, commands a beautiful view of the valley. Most of the ground floor of this cottage is occupied by a single large room, which will be the living-room, the drill hall in cold or rainy weather, and the dancing-room. It is admirably suited to all these purposes. On the second and third floors are bedrooms and baths for masters and boys. Like the main house, the sixth form house has made itself thoroughly at home in its surroundings, so that it has the aspect of a well-kept private residence. Indeed there is no touch of the "institutional," anywhere visible in either house.

In view of the already large numbers of boys' schools, a new institution should, perhaps, present credentials of its raison d'être. The Canterbury School owes its existence to a desire on the part of its projectors to provide for boys of Catholic parentage, a first rate country school for college entrance preparation, where the surroundings should be wholesome and delightful, where there should be abundant opportunity for outdoor exercise, where instruction should be as sound as it is in any preparatory school,—denominational or other,—and where there should be religious instruction such as other Catholic schools provide.

There is no intention whatever, by the way, to make it an exclusively Catholic school. Protestants of satisfactory character will be welcomed, and they will not be required to attend classes for religious instruction, though they will be expected to attend chapel exercises, as Catholic boys sometimes are in Protestant schools. Indeed, the school is not to be "exclusive" in any snobbish sense of that overworked term, but a selective taste will be used in admitting boys, and Canterbury School will emphatically not be a home for incorrigibles.

A home, however, it is truly to be, and the simple yet tasteful charm of the buildings lends itself to that end. On winter nights and in the chill of early spring and late autumn, the hearth fires will burn cheerily. The sunny dining-room in the main house is, of itself, enough to give the touch of home to the whole place, and if more were needed, the quiet pleasant face of the household manager would be enough. The note of the school is youth, not only because of the boys, but because of the teaching force from the ardent headmaster downward, all of whom are under forty.

THE SCHOOL STAFF

Dr. Hume, who is a graduate of St. Xavier's College and holds a Ph. D. from Georgetown, has no new theory of education; he merely hopes to apply tried and sound theory and his experience of fifteen years educational work, with due regard to the needs of the individual student. That this note of individuality may be the better maintained, he will at first restrict the school to forty or fifty boys. The limit of present accommodations is perhaps seventy-five, and the final limit may be not more than one hundred and fifty.

Dr. Hume's brother, Mr. Alexander Hume, is assistant headmaster and prefect of the lower school, which will include the younger boys, while his sister, Miss Marie Hume, is household manager. There are, in addition, three instructors two of whom hold the degree of Ph. D., while the third has that of A. M. As need requires other instructors will be added. On the board of directors of the school are Mr. Henry O. Havemeyer, president, Mr. Clarence H. Mackey, vice-president, Mr. Nelson Hume, treasurer; and Mr. Condé B. Pallen, Mr. Allan A. Ryan, and Mr. Cabot Ward are among the members of the board.

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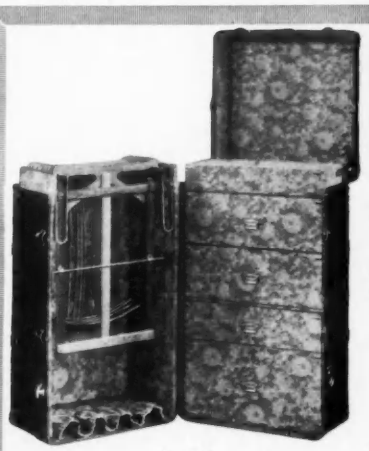

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PARIS FORWARDS HER FASHIONS

(Continued from page 40)

pointed bodice. The bodice was a bit exaggerated, to be sure, but it was so shapely that one fell in love with it. The skirt was very bouffant on the hips, as were some of the skirts at the openings. It was lined with crimson, and every one knows that many of the season's frocks are faced or lined with contrasting colors. It differed from the modish frocks in that it was long, but as short skirts are becoming to so few people, who knows but that we may have sweeping skirts in three years' time?

SHORT, SHORTER, SHORTEST

When it appeared at the Deauville Casino in 1913, an evening frock of black Chantilly with a white satin lining that escaped the floor by a full seven inches and left the ankles veiled only by a single layer of the transparent black lace, created something of a sensation. It was shown in Vogue at the time. Twelve months later, a chic Parisienne wore three or four evening frocks which were short, really short, the ankles not being veiled at all. The world looked on, murmured, "Extraordinary," and promptly forgot all about it. One of the frocks was sketched for Vogue, and to-day we are all wearing frocks as short as it was.

A HALF-AMERICAN WEDDING

While I was lunching at the Ritz the other day I saw the Baroness Amaury de la Grange, who was Miss Emily E. Sloane of New York, and her bridal party having their photographs taken in the garden. The Baron wore his uniform. The bride had her hair dressed high above her face and she wore a short white lace veil, mantilla fashion, with garlands

To accomplish a maximum of height with a minimum of constraint, a mauve ribbon annexes black tulle frills

of orange blossoms on the side of the head. Her dress was of white satin and lace. It was round length, made with a court train which she carried on her arm. There were knots of orange blossoms in the lace of her skirt. The sleeves of her dress were long and of white satin.

While we are still busy planning our winter frocks, the manufacturers are quietly preparing their new materials for summer wear. We may even have them in time for winter wear at Palm Beach. M. Rodier, as usual, is forehanded, and at his establishment I have had a glimpse of his new next summer materials. "Pikella" is one of them, a piqué; yet it isn't like the piqué that we have always known. It is the war edition of piqué. "Raibruges" is a war edition of cotton voile and lace. Among other novelties are "vitralour," "linetta,"

(Continued on page 142)

For all the world like the neck-line affected by Martha Washington is the neck-line of this blue taffeta frock with brown mousseline sleeves

Burby

MILLINERY
GOWNS
WRAPS
FURS

A pleasing combination of Georgette crepe and velvet is this copy of a Jenny model. It comes in all colors **$49.50**

Dancing frock of chiffon taffeta with yoke and fold on skirt of net. In all colors ... **$25.00**

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Knit Underwear
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F-16A—In washable Silk Cashmere, white **$7.50**
F-16B—In pure Irish linen, white. **$3.75**

F-17—Tailored Sports Shirt. Novel collar made with three silk tabs to fasten high at neck, or can be worn open. Neat pocket with tab. Appropriate for Golf, Tennis, or street wear.
Radium silk in rose, flesh, light blue, helio, sunset, maize, navy, black and white **$5.75**
F-17A—In washable Silk Cashmere, white **$5.75**

F-18—Riding shirt with neck-band to wear with detached mannish collar or stock. Made with yoke across back of shoulders with gathered fullness from yoke. Sleeves finished with link cuffs.
In heavy washable Silk Cashmere, white **$7.50**
F-18A—In weighty Crepe de Chine, white **$7.50**
F-18B—In pure Irish linen, white. **$3.75**

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Grossbeak, Tucan, Swallow, Chickadee, Bobolink, Gold-Finch, 50 cents each. Robin, Bluebird, Bluejay, Blackbird, Meadowlark, Flicker, 75 cents each.

Beautifully painted wooden birds in hoop perches. Wren, Sparrow, Woodpecker, Kinglet, 35 cents each.

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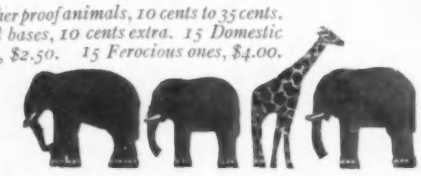
The Children's Gift Shop

7 W. 45th St., N. Y.

30 weather proof animals, 10 cents to 35 cents. Wheeled bases, 10 cents extra. 15 Domestic animals, $2.50. 15 Ferocious ones, $4.00.



Persistent Parrots, Handpainted Cockatoos and Parakeets, 42", $7.50; 30", $3.00; 15", $1.00; 13", 75 cents; 9", 50 cents, with perches.

MODEL BY WORTH

The prettiest of all Worth's muffs is this one of shirred velvet with its weight in gold lace at the ends

PARIS FORWARDS HER FASHIONS

(Continued from page 140)

"nivissa," and "grappeline"; all of these will be photographed later for Vogue. It makes one rather chilly to think of summer things at this season when Paris is wrapped in clouds and rain.

E. G.

VOGUE POINTS

IT IS interesting to notice that in evening gowns the sleeve is again in evidence; not that it is much of a sleeve, but at least a puff of tulle, or a bit of lace is used. In some of the newest models, little tight short sleeves of the fabric of the gown are to be found, edged with fur or with lace.

THE outline of the neck of a gown is always of great importance. In the low-cut gowns, there is considerable latitude this winter. The majority, perhaps, are square, but there is a tendency toward a round neck, and slowly the dropped shoulder line is coming. This dropped shoulder is one of those things which is beautiful only where it is becoming, whereas the square neck can be worn by the majority of women.

SIDE by side are to be found the short, flaring evening gowns and the longer ones of straighter lines. In the shorter dresses, the lighter materials, such as tulle over silver cloth, or tulle and lace, are most frequently employed, while velvet and brocade are used for those with longer lines. This does not mean, however, that the heavier materials are not used for the shorter frocks, as there are many instances where they are, but in such cases a train is frequently added.

IT IS a surprising fact that in the most beautiful of Callot's evening gowns of this season, although the frock itself does not quite reach the floor in the front, the train, such as it is, sweeps the ground in the back. Few of the trains have any width to speak of. In the short flaring frocks they are square, and hang like panels from the back of the skirt. In the dresses of the other type they evolve from the drapery and are more frequently pointed than not.

THE new flowers sparkle with beads and tinsel. Some of these are made of heavy faille silk with gold threads either woven into it or forming an edge on the petals. Such a bit of fabric is twisted into a rose, with perhaps the heart of iridescent beads; or again there are flowers with few petals which have half the leaves of beads and the other half of the metal-brocaded silk. These charming bits of color are used to give a touch of color on a gown, usually as a corsage bouquet.

Snip seven inches off the hem of the Louis XIV frock Mlle. Spinelli wore in "Plus Ça Change," and do a few other little things to it, and you have a pretty accurate copy of some of the models shown at the autumn openings

For the lover of all good things

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The contents of this, and other Whitman packages are listed on the bottom of the box so that you may know exactly what kinds you are purchasing. The Library Package contains a number of Whitman's "best sellers"—Pecan Caramels, "Dollar" Mints, Brazil Nuts, Vanilla Chocolate Caramels, Honey White Nougat, and Marshmallows, all richly chocolate covered. "Whitman's for Every Occasion" is a booklet you should have from our Agent or from us.

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WORTH has ever been measured by its degree of permanence. That which quickly fades, tarnishes, loses its original lustre and brilliancy, holds little or no true gold. Only the real endures. Mrs. Adair asks that her GANESH Preparations be judged solely by the lasting benefits they achieve.

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However, the Ganesh Preparations and Specialties are too numerous to be all mentioned here. They will be found properly listed, with their uses explained, in Mrs. Adair's price-list booklet, which is mailed to all inquirers, together with her Lecture Book.

Worthy of the GANESH Preparations in *degree of permanence* in results, the GANESH Treatments, administered at Mrs. Adair's Salons, are sensible and constructive. There is the GANESH Strapping Muscle Treatment, which renews the tissues by the original tapping and strapping method. This treatment is a corrective of lines, wrinkles and hollows. Results are rapid as well as satisfactory. Treatment, $2.50.

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COUSINS, GERMAN *and* OTHER

WHEN it was explained to a class of girls at school in Boston that a cousin in German is a first cousin, one of them soberly hazarded the conjecture that a second cousin must be an Austrian. Cousinhood, whether first, second, or of whatever degree, may be a charming relationship, though to some, by reason of personal temperament or mere latitude of domicile, it is a matter of entire indifference, or even worse. While we have conventions of mothers, and of sons and daughters (of the Revolution), nobody has ever suggested a convention of cousins. It looks, indeed, as if the larger interests of cousinship were somewhat neglected.

North of Mason and Dixon's Line, for example, cousinship is hardly recognized beyond the first degree, yet in some states the intermarriage of first cousins was prohibited by law long, long before the fad "eugenics" had been invented. Of course cousinship can not actually be abolished by law, but a persistent indifference to the collateral tie of blood may relegate cousins to an indistinguishable place amid the mere ruck of humanity, the existence of which most of us ignore, except when individuals happen to cross our path in numbers inconveniently large.

AMERICAN COUSINSHIP

Fortunately for American cousinship, however, it is recognized in the south and cherished as a precious institution. The more distinguished and anciently respectable the family, the stronger the cousinly tie. A fourth cousin in Virginia has nearly the same relative rank as a first cousin in New York. Almost every youth south of Mason and Dixon's Line is brought up in more or less intimate relations with his cousins of all degrees, even the most remote. To discover a far-away cousin in a strange girl, especially if she be good looking, is to claim her at once as a member of the family, and to hail her thereafter by the cousinly title. The south, indeed, is not only the land of cakes, but also *par excellence* the land of cousins, though perhaps in the march of progress cousinship, like slavery and large landed estates, may disappear.

Of course there are recognized degrees of cousinship in the south other than those created by mere blood kinship. There are intimate fourth cousins, sharing a mere remote common ancestor, whom one regards with a peculiar affection denied to some of closer natural tie. There are cousins near in blood, but remote in affection, even first cousins, who are named with indifference or disapproval, though never in quite the tone reserved for those not of the blood tie. There are even cousins by adoption, not true kinfolk, but dear delightful friends whom one desires to honor, to distinguish by a mark of affection. The act of adoption gains a color of reality if there has been discovered an intermarriage of the families in early colonial days. Such colonial cousins, indeed, are charming incidents of southern life.

COUSINS OF UNIDENTIFIED DEGREE

Every well-brought-up southern youth has some old lady cousin of unidentified degree, who dwells elegantly in a delightfully quiet old house, and is always clad in white, with a bit of black ribbon here and there to mark her permanent mourning. Her household is rigidly addicted to antique customs, is rich in beautifully kept mahogany, and she herself is the most delightful and significant of heirlooms, a cousin to be cherished in memory all one's life. One can never forget her speckless house, where the perfection of service was such that all necessary things seemed to be done by invisible hands. One forever remembers her gentle talk of dead and gone cousins, dim, half-alien kinfolk, who seemingly reached back almost to the days of George Washington. With such old ladies cousinship is always a sacred superstition which young folk are assumed to understand sympathetically.

FIRST ASSISTANTS TO FIRST LOVE

After all, however, for the young, the most charming cousinly relation below the "Line," is the sentimental. The boy never quite forgets how clean his clothes had to be, and how severely he was admonished to abstain from loud talk or other natural demonstrations, in visiting the elegant old cousin amid her polished mahogany, and even in full manhood he recalls with a certain uneasiness the tall, spare, grizzled old gentleman, with dry cackling laugh, who sat sometimes in the old lady's great Heppelwhite chair, and eyed the intrusive youngster with seeming disapproval. Those shoals of girl cousins, on the other hand, were even a comfort and a delight. New ones turned up every year or so, and one after another those hoidenish girls, with whom a fellow could quarrel and well-nigh fight, miraculously became young women, and each in turn did her best to break a fellow's heart. The boy cousin never understands the girl cousin's tactics. He hopes and almost believes that the delicious romance of the moment, with its exquisite aroma of youth and innocence, is real and permanent, though he has always to fight down a premonition that nothing so paradisic can endure. He never suspects the truth, that the girl cousin is merely practising upon him as an entirely safe person. Perhaps she herself has no such suspicion; a girl cousin below the "Line" has the perilous gift, utterly beyond the boy's range of vision, of seeing her own motives and intentions no further than she chooses to see them. For a month or six weeks the awakening is painful to the victim, but he is grateful all his life thereafter for the delicious experience, for that precious and entrancing glimpse of what the poets call first love, ridiculed by grave elders, but the direct gift of heaven to naive adolescence.

Every youth should be in love with a cousin, first, second, third, or what not, from his fifteenth year to his twenty-fifth, and it will do him no harm, while making for safety, if he be in love with two or three at a time during the last five years of the period. The first affair, however, should be a monopoly, and very serious upon the side of the youth, as befits an experience that takes the modern man back to Arcady.

STRANGE GIRL COUSINS

Some cold-hearted, practical persons speak contemptuously of cousins. They lack the sense of cousinship, just as persons a few degrees colder and more practical lack the strong family affection with which most of us are blessed. They are without the faculty of perceiving and feeling the delicious difference between girl cousins and other girls, but nature takes her revenge upon these frigid creatures. They are doomed never to know that sudden delicious awakening to the irresistible loveliness of a girl cousin who yesterday was just a rather poor substitute for a boyish comrade. To such men never comes the divine forgetting of all that was awkward and spiteful in the growing girl when faced by the exquisite thing into which she has suddenly developed. Of course such men miss the intoxicating fragrance of the first pure cousinly passion. In boyhood they are too shy and awkward for the experience at its one appropriate season; in manhood their blood has chilled below the point of any true passion. Worse still, perhaps, as age overtakes them, they will never see in a plain Cousin Julia or a withered Cousin Helen, white-haired and slow of step, the entrancing girl of seventeen whose vagrant curl, or slightest glance, could once set their pulses leaping.

Fashions Come—And Fashions Go—But Complexions Go On Forever—

The wise woman puts her complexion before fashions and social engagements, for she realizes the importance of a good complexion when she is appearing at her best before her friends.

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$1.50 per Bottle

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We want to give every woman the opportunity to try **Gouraud's Oriental Cream** *at our expense. Send us today your name and address for a liberal trial bottle, sufficient for 10 days' use, and convince yourself of its merits. Please send 10c. (stamps or coin) to cover cost of mailing.*

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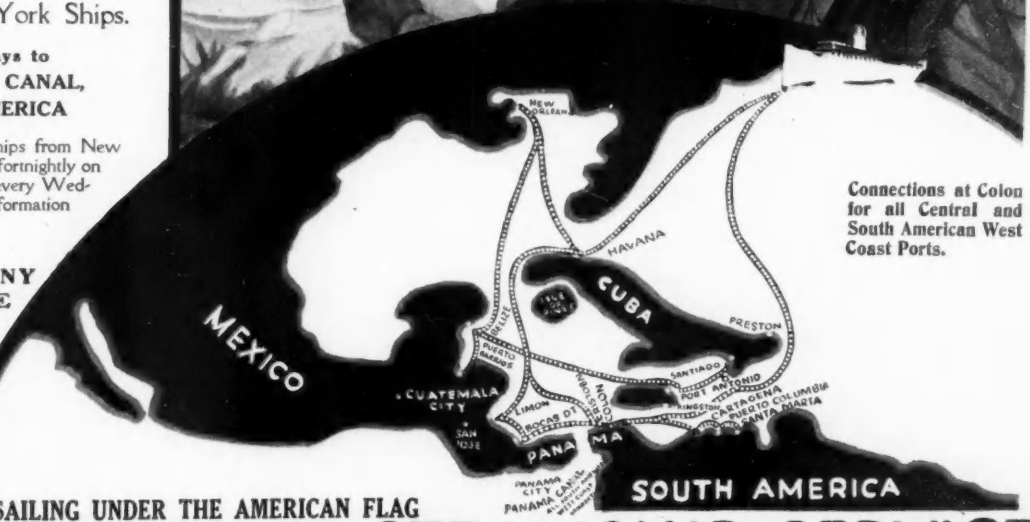

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Take the best theatrical magazine, add the best humorous periodical, stir in *The Sketch* and *The Tatler* from London, pour in one or two reviews of art, sprinkle with a few outdoor sports, add a French flavoring—say of *La Vie Parisienne*, mix in a hundred or two photographs and sketches, add a dozen useful departments, add a magazine of fashion and then one of literature, add humors for raisins and follies for spice, frost with a cover in four colors, cook with ten dollars' worth of laughs, use the fripperies, vanities, dances and decadent arts for your little red candles, and the result will be

VANITY FAIR

The most talked of and the most successful of all the new magazines; the magazine which makes every day a birthday; in entertainment, in good fellowship, in memories, in anticipation.

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It is Nature's laxative.

It fosters right living.

It aids inner cleanliness.

Don't serve it in any unlikable form.

Pettijohn's is a dainty. It hides 25% of bran in delicious soft wheat flakes. It is made to tempt folks to bran habits, and make those habits lasting.

Note the effects of a dish a day for one week.

Pettijohn's

Rolled Wheat with Bran Flakes

Most grocers have it. Any grocer will get it. Per package, 15c.

THE QUAKER OATS COMPANY
Chicago

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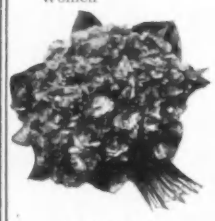
Worn by Fashionable Women



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FLOWERS

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They have the delicious odor

Florists do not like us. Why should they? Glebeas flowers last too long.

We can ship promptly, the war has not hurt us, we have thousands of the secretly treated leaves.

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Write for catalogue showing photo reproductions of all Glebeas Flowers.

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Wear them again and again

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OF SUPERIOR QUALITY

Fox Sets

from the moderate priced to the most costly.

Catalogue on request

C.G.GUNTHER'S SONS
391 FIFTH AVENUE, NY.

PERSONALITY EN ROUTE

THE woman who desires to express herself in her surroundings is not content when traveling until she has added to the hotel bedroom and living-room as many intimate and delightful touches as may be. Her task is a simple one if the hotel is one of those modern hostelries which employ a trained house decorator to do the hotel suites. Chintzes, rugs, curtains, furniture, and lamps are then as good in taste and combination as those in the accustomed setting of the traveler, and she needs but to add personal accessories. For a sojourn of a few weeks at any fashionable resort, an equipment of personal belongings packed in a hat-box or week-end trunk is potent in accomplishing this individual touch. The outfit is not necessarily large nor need it include breakable things.

HOME IN A HOTEL

A smart young matron who has been spending the summer at one of these new hotels found her living-room paneled in that excellent shade of putty that is almost gray in the daytime, but is never cold and unfriendly by lamplight. The carpet was a dark blue and the chintzes were patterned in a Chinese design relieved by white and pink on a deep buff background. The furniture was dull-finished walnut. The magic box of personalities was unpacked and from it came this, that, and the other bit of home and intimacy, until a complete atmosphere was accomplished. In the two big windows facing on the drive, was hung a fascinating miniature bird-cage, shaped like the colonial bird-cages. A bit of delicate color was needed to soften and bring out the deep tones of the room, so on the deep upholstered lounge were placed cushions covered with pale pink satin slips, perfectly plain without any sort of trimming. It was a matter of only an hour to make these slips, with fastening of snaps under a flap, and by lamplight the pink gave a charming glow. The hotel lamp-shade was of a plain cream white China silk, creating a light not particularly becoming, so one of the treasures of the traveling equipment was brought into use. This was a four-sided shade made on a wire frame which was hinged together so that the shade could be folded for packing. It was covered first with pale pink China silk and over this were drawn filet lace squares alternating with squares of openwork embroidery. The trimming was an inch-wide edge of Cluny lace. Such a shade is charming and perfectly practical as it may be washed with soap and hot water, with a fine scrubbing brush. It is so tightly stretched on the frame that when dry it looks as if freshly ironed.

THE FEMININITY OF WORK-BAGS

Few belongings give so nice a sense of femininity as a work-bag, and in this room there were two to give full measure of charm. One of these, which hung from the back of a chair, was of blue taffeta mounted on a straight top-piece and hung from matching ribbons at each end. The bottom of this bag was curved, and across the bag, half-way up, ran a flounce of antique silver lace with one or two pale silk rosebuds tacked in its fulness. This is a very pretty model and one which could be made up in lovely soft colors,—blues, pinks, old-reds, and similar dainty shades.

The other bag which added its femininity to this hotel suite was of lingerie,—a practical thing which comes from the tub as fresh as when new. For this bag was used a lining of pink China silk, and the lingerie covering had the lower half formed of a square of *filet tiré*, a lovely ivory tinted lace that comes from the Spanish convents. Joining this to the linen above was an inch-wide insertion of fine Cluny and a second insertion served to hold the ribbon draw-strings.

FLOWERS, FRILLS, AND FRAMES

No room is complete without flowers, and on the tables of this suite were kept pots of English daisies. The holders for these pots were most attractive. They were of tin, painted in old-fashioned designs, with the background of very dark blue,—almost black,—relieved by clusters of roses, forget-me-nots, and primroses in quaint little nosegays. Such holders are as inexpensive as they are charming, and where a stay of several weeks is to be made, it is well worth while to purchase them.

For invitations and cards there was in this suite an oblong basket made of filet lace mounted on a wire frame. This was trimmed with a vine of tiny silk roses, wee things made from shaded silk embroidery ribbon with an occasional green leaf to give character. Trimming such as this is sold by the yard at very moderate price, and the woman who can not afford to pick up these costly trifles at the fancy shops, may yet contrive them for herself. The same combination of lace and roses is charming for sachets, lamp-shades, lingerie pillows, and work-bags.

Photographs lend an appropriate intimacy to the boudoir; traveling, it is better to frame them in leather than in silver. Leather, these days, is a thing to marvel at, tooled and decorated as it is in intricate designs of gold and silver. In this particular suite, an exquisite shade of old-blue leather had been selected for the frames, and one or two frames of deep rose pink were used to give variety. Folding leather clocks are among smart appointments of the traveler's desk. Here was one with a face of silver, the numerals in blue enamel, and the frame of blue leather decorated in silver that was a charming thing.

ACCENTS AND ADDED COMFORTS

Books are a requisite, of course, and a favorite volume or two in a special binding lends distinction to the usual assortment of current reading matter that one collects when traveling. In this blue and cream living-room, the colors were accentuated in magazine covers of cream filet inset in cream linen and lined with blue brocade. On the big lounge was a *couvre-pied* of blue taffeta with a wide frill of cream shadow lace and one or two dull-colored silk roses tacked at the corners. A set of candle screens for wall brackets is always carried by this traveler, to soften the glare of unshaded lights, and nothing could do more toward overcoming the hotel atmosphere.

A requisite for any stay, whether short or long, is one of the English traveling tea outfits. A leather carrying-case contains a small silver kettle, a teapot, caddy, sugar-bowl, cream pitcher, and cups and spoons for two. The design is Georgian and the whole set charming.

The bedroom in this suite was in pale blue. It was hung with a broad-striped blue and white chintz, with pink roses on the white. To the French bed this traveler added a pale blue satin cover on which rested an oval lingerie quilt which is a decided novelty. The inside was of tufted china silk, edged with a cord, the top of a sheer batiste embroidered in flowers and vines and finished with a deep finely scalloped flounce. On the *chaise longue* was placed a restful heap of lingerie cushions mounted over blue silk. One of the prettiest of these was about twenty-five inches square and filled with down. Its cover was of fine handkerchief linen with one filet square in the center of each side. By such dainty and easily added touches was the impersonal hotel suite turned into a charmingly personal dwelling place.

JUVENILE CANDIES

Every Thoughtful Mother

has wanted candies for her children that she intuitively knew were pure and wholesome. Here is our new package for the kiddies of

Juvenile Candies

It is made especially to meet this want of the thoughtful mother. Box 25 cents.

For sale by 6000 agents throughout the U. S. and at our Stores.

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NEW YORK

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Mahogany Furniture Novelties

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Height, 11 inches.
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Large Table, 18 x 28 x 29 inches high.
Small Table, 16 x 16 x 26 inches high.
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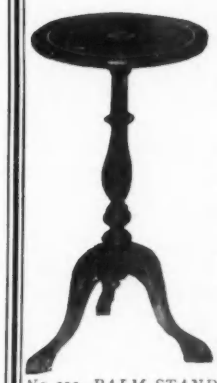

No. 300. PALM STAND
Size, 11 x 11
21 inches high.
$3.25

The Mahogany Furniture Novelties offered at this establishment are perfectly constructed and beautifully finished.
They enable you to secure at a reasonable price a single piece to furnish the library, dining-room or bedroom.

Our catalogue "V" illustrating many other attractive and useful pieces sent on request.

No. 312. TIP TABLE.
Size, 22 x 21
28 inches high.
$6.50

LOUIS HESSLER
Quality Furniture Novelties
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Between 90th & 91st Streets
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Your Figure
and its possibilities

Have you *ever* allowed your figure to look its best? Surprisingly few women can answer "yes" to this. When fitted into the ROSE LILLI CORSET for the first time, so many exclaim "Why, my figure *never* looked as well before!"

The Rose Lilli Corset insures the success of your Fall gowns. As a patron recently said to Mme. Lilli, "Your models give me courage to face the new styles." For to be well corseted is the first essential in being smartly groomed.

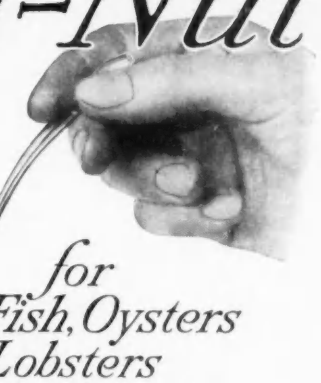
Mme. Lilli personally attends fittings. You are invited to view the new models, many of them decided departures, for Fall and Winter.

Mme. Rose Lilli

15 WEST 45th STREET **NEW YORK**
Near Fifth Avenue **Phone Bryant 2818**

Jane Cowl wrote:
"I want to thank you for the most satisfactory corset I have ever worn."

Beech-Nut
Oscar's Sauce



for
Fish, Oysters
Lobsters
Crabs and
Hot and
Cold Meats

FOR years, only a favored few had the fortune *to know* Oscar's Sauce, save by reputation—for Oscar of the Waldorf prepared it only when serving his personal friends. The piquant sauce became famous, and at his solicitation, it has been added to the Beech-Nut Delicacies. Now *bon vivants* everywhere can be served this celebrated relish.

For your own *private* table or for your club Beech-Nut Oscar's Sauce can be procured from most good provisioners.

Makers of America's Most Famous Bacon—*Beech-Nut Bacon*

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"Coverley Clothes" are correct

Shetland Wool, Angora and Cashmere Sweaters, all colors
$6.50 to $24.00

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$25.00

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$37.50

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$40.00 to $60.00

Wool Scarfs

Wool Stockings

Wool Tams, Caps and Gloves

Silk Scarfs

SPALDING FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS, NEW YORK

À BAS LA NATURE

ORIGINALLY gowns were constructed to conceal the form a woman had; recently they have been constructed to reveal a form she has not. Though the Greeks put Pallas in a peplum and the Romans put Tarquin in a toga, we have put the tango in a tunic and gained a much more marvelous effect.

PLAYING THE RÔLE OF THE GOWN

Formerly gowns were designed to suit the personality of the wearer. That was a failure, because it made a woman feel quite natural and caused her to become so commonplace as to act entirely like herself. Nowadays every gown has a character and a name and a personality all its own, and this is a great artistic stimulus. Every woman has to become an actress and must learn to play the rôle of every gown she wears. Each time she changes her gown, it is as if she were taking the star part in a different play. Like a drama, the gown has character, demands a different walk, a different pose, and a different expression and manner to portray its personality. This relieves a woman of the commonplace experience of being always herself. It also saves her from the ill-mannered habit of falling into quite natural and normal attitudes and forces her to take on an infinite variety of personality by being always some one she is not.

THE NATURE FALLACY

During the past decade, people were so unimaginative that if by chance a woman possessed true grace of contour or flowing lines suggestive of sweetness of temperament, they would not only extol this accidental symmetry, but stupidly sacrifice an intensely creative art to exploiting a quite natural form. That was altogether wrong. A beautiful woman lost every note of variety; and by the continuous display of her one unvarying asset of charm,—after the fashion of a man with but a single topic of conversation,—she became quite wearisome to the esthetic eye. This was also stupefying to all creative spirit in the essentially creative art of costume. In those dismal days, the imaginative artist was limited to the few types of beauty that happened to be at hand and was forced to adapt his creations to those types. Since then, the art of costume has made revolutionary strides. The artist now creates the "ideal female form" and adapts the woman to the form.

Of course there are as many different ideals of forms as there are great artists, so a woman of talent may become as various in the very beauties of her aspect as in the flashes of a highly developed intellect. All this comes about through the final realization that art should never be restrained within the narrow limits of our own natural acquirements. Once the imagination was so limited that a woman was forced into servile imitation of nature. Now, with our greater freedom of self-expression, we are freed from such subservience, and may follow our imaginations.

BY THE WARMTH OF PRIDE

In the old days our minds were narrowed by the dense walls of superstition and by a menial subservience to Nature. We had not even learned that it is not the material of a gown but the style of it that keeps a woman warm and truly protects her. Even to-day we still find whole families afflicted with traces of that medieval barbarism which forces woman to severe suffering from colds through fault of ill-designed gowns. Many a woman, by dint of a husband of archaic ideals, goes to a dance warmly wrapped but utterly unprotected by style, fit, or fashion, and finds herself exposed to a world of artistic design and exquisite creative art. Naturally, that is dangerous and is often the cause of serious illness. It not only chills the exposed woman to the heart, it impairs her digestion and hurts her feelings. Frequent risks of this kind may bring on attacks of Melancholia, Neurasthenia, or even Hysteria, which often develop into Maxixitis and Divorce.

And it is a strange fact that this very element of style which protects a woman from the storms of Nature is just the thing that brings down upon her delicate shoulders storms of malicious gossip. Perhaps the greatest danger in following style is that it exposes one to tempests of envy. And there is nothing in the world more terrible than being envied tempestuously, except not being envied at all.

THE LOTUS CUP

(A Song of the Far East)

There's a lotus cup in this Lotus Land,
(Don't drink too deep, don't drink too deep.)
A cup that is passed from hand to hand.
It smiles and sparkles, filled to the brim
With nectar that makes the senses swim,
And lulls to a deep and care-free sleep.
(Don't drink too deep, don't drink too deep.)

The brew in the cup is luscious wine.
(Don't drink too deep, don't drink too deep.)
It quickens the pulse—the pupils shine.
Shimmer of sun on water clear,
Sounds of the sea that mermaids hear,
And the hush of noons when the tropics sleep,
Here mingle deep, here mingle deep.

The Lotus Eaters have winning ways—
(They, too, drink deep, they, too, drink deep.)
And view their prey with wistful gaze.
"Come, drink with me," says a smiling lip
And a languid gesture—"Just one sip."
The sip is taken, the senses leap—
(Don't drink too deep, don't drink too deep!)

There's a lotus cup in this Lotus Land.
(Where poisons sleep and dangers creep)
'T is gaily passed from hand to hand.
There the charm of an eastern island lies,
Of easy ways and soft dark eyes.
Sin, if you will, but ill you'll reap
If you drink too deep, if you drink too deep.

—*Maurice Dunlap*

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Singlepieces or complete sets for any room.

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Write for Booklet "B"

Erskine-Danforth Corporation
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Triple Mirror Dressing Table (X18)
Top 40 in. long; 22 in. wide; 29 in. high

PRECIOUS, beauteous things—no longer costly—pearls for your hands, your throat, your ears and for those you love. Genuine pearls—**but with this marvelous difference:**

Instead of letting the oyster accidentally form a pearl—these are cultured pearls—which means the accident has been changed to a certainty. Man now purposely inoculates the oyster and "cultures" the pearls. Result—a genuine, not an imitation, oyster-made gem which is EXACTLY like the costly kind.

PEARLS
at a fraction of cost
Cultured—(not Imitations)

In a variety of scarfpins, brooches, La Vallieres, barpins, studs, etc.
Prices vary from the very lowest to the most expensive.

"The Story of the Pearl"—Yours for the asking

No. 504, $15
14 K. Solid Gold Platinum bezel; luce effect; five-grain pearl. (Value in accidental origin about $125.)

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BEAUTY WITH BENEFIT
is certain by always using the universally popular

CRÈME ELCAYA
Look as beautiful as those you admire.

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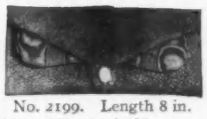
The Utmost Value In Bags and Purses

Hall marked articles are finished in appearance, smart, stylish and durable. They reflect good taste.



No. 2199. Length 8 in.

This unusual purse—copied from a recent Viennese model—will readily appeal to "Milady Particular." The outside purse is leather, while the inside purse is of silk moire to match. The fittings, a mirror and puff case, can be used in either purse when carried separately. Made in black Pin Seal or Patent Leather; also brown, blue, tan and grey Buffed Calf.

Price **$5.00**

No. 1451

Here is a bag destined to enjoy great popularity owing to its chic style and sensible shape. Has kid-lined inside compartment and is fitted with mirror and purse on chain. Metal frame in nickel, gilt or oxidized finish. The leathers are Pin or Long Grain Seal, in black, blue, brown, tan or grey. Depth 6¼ inches.

Price **$5.00**

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The Dress Shield *Supreme*

The Best That Money Can Buy

For greater comfort, wear

KORA Dress Shields

Protect your gown and **prevent excessive perspiration** because of their scientifically coated, water-proofed material.

Ask for and *insist* on having *only* **KORA Dress Shields.** On sale everywhere at **25c** and upwards the pair.

Send **25c** for one pair of **KORA Dress Shields** and receive **FREE,** a **KORA Wash Rag Bag,** a dainty, useful accessory for Milady's toilet.

Every pair **guaranteed.** All Styles for every dress need.

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No. 16 WEST 32D ST., NEW YORK

(Our Only Address)

The New Furs

Exclusively represented in our

Fur Coats

Fur-trimmed Velvet Wraps

Fur Sets

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THESE TWO FAMOUS FILM STARS

who have charmed thousands with their grace and beauty, frankly tell this beauty secret. The same that other well known stars have told.

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"Sempre Giovine has stood for every test. I compliment you on making a preparation that lives up to its claims."

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"Sempre Giovine is the most delightful preparation I have ever used. It keeps my complexion soft and clear."

Sempre Giovine

Pronounced Sem-pray Jo-ve-nay

Meaning "Always Young"

A fragrant cake—delightfully different. Keeps the pores clean and the complexion clear. Convenient, economical, no crumbling. The choice of those who guard their complexions carefully. Ask for a cake at your favorite toilet counter today.

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AT ALL TOILET COUNTERS, 50c.

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The Pink Complexion Cake

Mme Irene

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Two Charming Examples of the Season's Most Attractive Models

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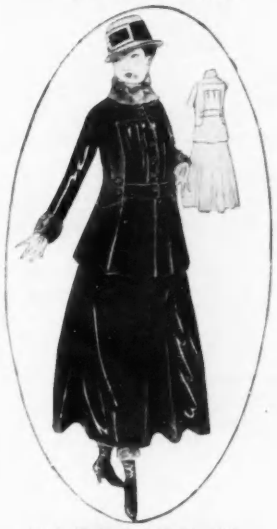

"ARMAND"

An aristocrat of the suit collection. Unquestionably the most exclusive suit shown this year.

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Made from Boulevard velvet. New yoke effect with novelty shirring. Collar and cuffs of a splendid quality of genuine beaver. Lined with white satin. New idea skirt which fits perfectly at hips and forms a delightful yoke effect with shirring at either side.

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Same model in Chiffon Broadcloth **$25.00**

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Just the dearest little frock for informal wear.

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Made from splendid quality chiffon cloth, with the newest spear point triple skirt. The waist line and bodice of satin or taffeta to match. Perfectly charming sleeves with marabou trimming.

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Same model of Imported Georgette Crepe, **$24.75**

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KEWPIE KANDIES

Made of pure barley sugar, fruit flavors and honey—*no glucose*—each cunning Kewpie Kandy doll carefully wrapped in waxed paper and placed in a sealed box. Will keep indefinitely—*if locked up!*

Just the thing for children's parties—no worrying about any of the happy youngsters eating themselves sick. The quaint Rose O'Neill box of Kewpie Kandies makes a delightful favor for the children to take home with them.

A carton of 10 boxes will be sent postpaid for $1.00. Or a single box for 10c

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Sold at all better class drug and confectionery stores at 10c a box.

415 Canal Street, N. Y. C.

Mme. ROSE Gowns Remodeled

You will be delighted

I will take your discarded gowns and remodel them into Stunning Up-to-the-Minute Creations at very reasonable prices.

Send your gown to me for an estimate. I will give you price with full particulars by return mail. If the price does not meet with your approval, I will return gown to you, *express prepaid.*

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"The Shop That Brings Paris to Your Door"

49 West 37th Street, New York City

Telephone Greeley 4073

At Cettinje dwells the reigning family of Montenegro, and their dwellings are all of the unpretentious though substantial stucco type of this home of the Crown Prince Danilo

WOMEN OF THE BALKANS

ATTENTION has recently been concentrated on Herzegovina and Montenegro, two Balkan countries which have hitherto been but vague in the mind of many Americans. The ordinary tourist does not visit them, as traveling is rather difficult and the hotels are far from luxurious. The formal annexation of Herzegovina and adjacent Bosnia by Austria followed a long period of Austrian protectorate which had brought about the introduction of Austrian customs and language.

OLD MOSTAR

Such innovations take root but slowly, however, and life in Mostar, capital of Herzegovina, yet retains many curious features. About the beginning of the sixteenth century, Herzegovina and Bosnia were captured by the Turks, and many of their inhabitants were—forcibly or otherwise—converted to Mohammedanism and have continued to follow it. In Mostar, accordingly, there are to-day many Mohammedans, who are almost all Servians, like their fellow citizens. The other Servians are chiefly members of the Greek church, although the Roman Catholic and Lutheran faiths are also represented.

Before the war, three distinct types of women lived side by side in the city of Mostar. First, although numerically unimportant, were the wives and daughters of the Austrian officers quartered there. These women lived in the new part of the city; broad streets had been laid out here, trees planted, and a park made, where in summer the regimental bands played. The houses of this quarter are comfortable dwellings, usually of stone or stucco, in any European style of domestic architecture, with high ceilings and large rooms, and they are surrounded by lawns and gardens. One or two wealthy Mohammedans of the town,—the few who can afford to have several wives,—have summer homes in this section, furnished in European style, with only the lattices set into the windows of the women's rooms to distinguish them from their neighbors,—and even these lattices, are less closely set than in the old Mohammedan quarters.

FEMININE MOSTAR

The Servian women constitute the second class, and almost all of them, whether wives of shopkeepers or of workmen, still wear the picturesque Servian costume. The majority of the Servian women, like their Mohammedan sisters, wear Turkish trousers; the others, long plain skirts. Over this costume is frequently worn an odd garment of light cloth, which resembles a bathrobe in cut, and reaches below the knees. Over or under this is sometimes worn a sleeveless bolero, gaily embroidered, for the Servian women do remarkable embroidery. Many of them wear white veils, not drawn over their faces, but merely allowed to float about their heads and sometimes fastened over a fez or round skull-cap, which is quite the universal head-dress of Mostar. These women go about the streets freely.

The Mohammedan women, with the one exception mentioned, live in the old quarter of the town, in low two-storied houses of stone, with a passage leading into an inner court, upon which many of the rooms open. Almost all the second stories of these houses have windows covered so closely with lattices that it is impossible to obtain so much as a glimpse of the rooms within. These women are kept in almost utter ignorance, and their accomplishments are usually limited to reading the Koran and embroidering. The Mohammedan boys attend the schools established by the Austrian

(*Continued on page 152*)

The mode in Montenegro—dark full skirt, collarless white blouse, gaily embroidered Eton coat, long sleeveless white coatee and tiny black cap

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Mme Pauline

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The Best From Every Land — TRADE *Healy* MARK — The Best From Ireland
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"To the Morey Method, Sincerely, DOROTHY JARDON."

BEAUTIFYING

The Morey Method

is a unique and efficacious treatment for the preservation of youthful charms while they are present, or their restoration when they have been allowed to fade through neglect or age. As the result of careful observation of thousands of cases, D. H. Morey has evolved a method of procedure that is safe, sure and scientific. Call or write for circular.

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ILLUSTRATED CATALOG MAILED FREE UPON REQUEST.
Gives complete descriptions with prices.
Write for it now. It will save you time and money in selecting your Holiday Gifts.

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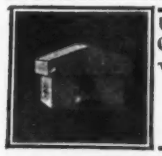

Unique Christmas Gift—Grey Cement Wren Box with removable lid.

$1.50 f. o. b.

The Bird Box
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RAFFETTO'S
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Delicious whole French Chestnuts

Send for Booklet

G. B. RAFFETTO, 408 W. 13th St., New York

Apple Knife

cores and quarters an apple or pear at **one stroke.** Heavily plated. Will last a lifetime. Sent complete with 5-inch tray for **$1.00.**

W. A. SWITZER, Mfr., 114 Franklin St., N. Y.

Joseph

Caps—Aprons—Uniforms

Maid's Costume

No. 256 (at left). Of imported purple French sateen; five-gore skirt, opening front; panel or plain back; Pleated waist, $5. Mohair, $5 to $20. Black sateen $3. Imported Irish Poplin, all shades, $5.

Exquisite apron of imported figured Swiss, lace trimmed, $3. Cuffs, collar to match, 75c set.

Stunning cap of pleated net, with purple satin bow and streamers, $3.75. Other caps, 25c up.

Nurse's Costume

No. 104 (at right). Of striped Seersucker, $1.50 to $2.50. Also stripes and plain shades, at $2.50.
No. 104-50. Apron, linen, $1; sheeting, 85c.
No. 104-51. Apron Bibs, 35c to 50c.
No. 104-52. Linen Cuffs, 25c; Caps, 15c to 50c.

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The Helen, No. 844 (in circle below). Of fine all-wool English serge, black, navy blue, grey, brown, $26.
Bonnet No. 84-5, $7; with veil, $10.

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Send for free Portfolio of Designs.

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will cost you no more than some trivial thing. You can buy a few pieces, a breakfast set or a full dinner set. Any woman will prize it highly. Three times a day it will bring pleasure to her and her guests.

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256 FIFTH AVENUE, NEW YORK

This Booklet written and prepared by **Emil Schult,** *the famous facial massage specialist,* contains 39 illustrations and describes the various movements necessary for a complete course in facial massage at home. **It is given free with each jar of**

"MY BEST FRIEND"
COLD CREAM

A scientific flesh and cleansing cream which, when rubbed into the skin a few minutes, sinks right into the tissue and nerve cells under the skin and builds them up.

Beautifies and purifies the complexion.
Price, Fifty Cents

For Sale at Drug and Department Stores, Tyson's Stands in Leading Hotels, or from

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magazine for november
the big new fiction monthly
ALL NEWS-STANDS

A Smart Trotteur Hat, of African Brown Velvet, Kolinsky and burnt goose fancies.

To be had at the best shops or write for name of nearest dealer.

A. R. JORDAN INC.
HATS OF HIGHEST GRADE EXCLUSIVELY
25 West 45th Street New York

HURAULT

GOWNS, LINGERIE MANTEAUX, FURS

Announces her return to New York after several years in Paris. She is now located at Seventeen East Forty-eighth Street, New York.

One of the new Hurault models of midnight blue net over a soft pastel blue taffeta. The waist forms a cuirass of pastel blue spangles veiled over with midnight blue net. At the waist and on the skirt dainty midnight blue roses are used. The long sleeves are of blue net. No catalogue.

HURAULT
17 East 48th St., New York City
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MISSES' AND CHILDREN'S CLOTHES

Distinctive frocks made to order for the individual child. No catalogue

MISS STICKNEY

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25c Tube for a Promise

(If you pay postage)

You will like this *new*, snowy-white Pompeian *Night* Cream so well that you cannot help but speak a good word for it to your friends. That is why we feel we can afford to send you a Traveler's Tube gratis, *if you agree to the terms in coupon.*

Uses The nightly use of Pompeian *Night* Cream will keep your skin fair, soft and youthful, and overcome the damage done daily by wind and water, and particularly automobiling.

Quality Pompeian *Night* Cream is the result of 14 years of experience, and is the product of a concern that already has Pompeian *Massage* Cream to its credit.

You do not employ a doctor or lawyer because of his large fees or magnificence of office appointments. However, in selecting a face cream, a high price or a fancy box seems to solve the problem for far too many women. Pompeian *Night* Cream is fairly priced because it is made and sold in large quantities.

Distinctiveness Pompeian *Night* Cream is really different. It is not so dry as a disappearing cream, nor so oily as the usual cold cream. It is a happy medium, scientifically balanced in the unguents that your skin requires.

Sold by dealers everywhere. Jars 35c and 75c. Tubes 25c.

This coupon *must* be used

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The Pompeian Mfg. Co., 6 Prospect St., Cleveland, O.

Gentlemen: I enclose 6c (in stamps) for postage and packing for a 25c Traveler's Tube of Pompeian *Night* Cream. If I like your cream I promise to recommend it to friends who ask my advice about face creams. Neither I nor any member of my family has tried this cream.

My Name.....

Address.....

City.....State.....

WOMEN OF THE BALKANS

(Continued from page 150)

Government, but the girls do not. Nor do the Mohammedan women attend services in any of the thirty mosques scattered over the city.

For ugliness and discomfort, the costume of these Mohammedan women can surely be matched nowhere else in the world, and though the visible ugliness is appalling, it must be as nothing to the actual discomfort. The costume consists of a rather tight-fitting bodice and long, very full Turkish trousers. Usually Turkish slippers are worn, but sometimes one sees high-heeled European slippers or shoes, and even an occasional pair of "Congress boots." Tightly drawn over the face is a veil of white or black silk or cotton—according to the wearer's station—which is usually covered with a gay pattern of red and yellow flowers. This veil alone gives a strange effect to the costume and has none of the coquetry of the Turkish veil. But over all this dress, when the unfortunate woman leaves her own house, must be worn a heavy cloak. As the summer heat in Mostar—enclosed as it is by bare granite mountains—is intense, these cloaks for outdoor wear and the close lattices which shut in their rooms must make the Mohammedan women's lot in summer a veritable torture.

The cloaks, by reason of their unmitigated ugliness, deserve special mention. For the serving-women, who accompany their mistresses on shopping and marketing expeditions, they are made of gay-figured flannel or cotton. The coat that the mistress wears is of heavy dark blue cloth and reaches to the ground. It has long sleeves, frequently pinned together at the back so that the hands, when permitted to emerge from the cloak, appear through two slits. This garment does not hang from the shoulders; the cloth extends in unbroken line to the crown of the head, and two stiffened flaps, like those of a sunbonnet, but covered on both sides with the cloth, stand out at each side of the face,—as though that were not already sufficiently concealed by the veil. The wearer may allow these flaps to be slightly apart for air, but should a man be seen approaching, she instantly draws them closely together by means of some inside arrangement of strings.

It is very difficult for a foreign woman to obtain permission to enter the harems of these Mohammedan women, even among the poorer people. The guides will offer, for a specified sum, to escort the traveler to them, but it is safe to conclude that it is no Mohammedan home, but that of some Servian family who consent for the money to pose as Mohammedans. The Mohammedan women take no part in the public business life, and it is very rare in Mostar to see women of any race or creed serving in the shops or filling any positions of that type.

MOUNTAINOUS MONTENEGRO

In Montenegro there are no signs of wealth. Save in the fertile valley towards Scutari, and near the coast towns of Antivari and Dulcigno, everywhere are high bare mountains and stones, stones, stones. Painstakingly the Montenegrins till their stony fields, which are so unpromising in appearance that one wonders how they manage to extract a living from them.

But they are a proud race, these mountaineers, and wonderfully fine looking. Tall and well-built, they carry themselves proudly erect, and the men, as a rule, salute the traveler with courtly bows. Almost everyone, even to the King and Queen, wears the national costume. The present Queen Helena of Italy, when in her Montenegrin home, also wore it. This costume consists of a dark skirt and a full white shirt, slightly low in the neck, where it is usually bordered with colored embroidery which sometimes extends down the front as well. Over this skirt is worn a long loose sleeveless coat, either white or pale blue cloth, bordered with black braid. The quality of the goods is the only difference between the costumes worn by women of high or low station. Sometimes, as in the illustration at the bottom of page 150, a kind of embroidered Eton jacket is worn over the shirt and beneath the long coat. A round skull-cap, black with a red centre, embroidered with the coat of arms of Montenegro, is worn by both sexes.

As one drives from Cattaro, now battered by the attacking Montenegrins and Servians, up the wonderful mountain road with its frequent turns, to Cettinje, the Montenegrin capital, a pause is made to rest the horses at the village of Niegus. Just outside of the village, on the way to Cettinje, is the ancestral home of the reigning family, a comfortable white house; and the royal palace in Cettinje is, indeed, the largest house in town, but that is all that makes it conspicuous.

THE MONTENEGRIN CAPITAL

The Crown Prince and Prince Mirko have equally unpretentious homes of their own, and there is a casino with billiard and reading-rooms and a theatre, although one can but wonder when it is occupied. The largest hotel, the "Grand," can accommodate but fifteen guests and the foreign embassies are small two-storied stucco houses, distinguished from their neighbors merely by flag-poles painted with the colors of their countries. Cettinje is, indeed, but a little clean country town. The Italian language is spoken to a certain extent, especially since the royal princess of Montenegro became Queen Helena of Italy.

Wholly eastern are the streets of old Mostar, the Servian capital. The lattice windows mark the dwellings of Mohammedan women, of whom there are many in Mostar

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for reading—and for every lighting purpose. You can stand it upon the table, clamp it to the back of your chair, or fasten it ***anywhere.*** The scientifically constructed shade is instantly adjusted to throw a clear, steady light precisely where you want it—without glare or shadow—your eyes perfectly protected from strain.

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The famous Piedmont line. Any of our 100 styles and designs sent on 15 days' free trial. We pay the freight. A **Piedmont protects furs, woolens and plumes from moths, mice, dust and damp.** Distinctively beautiful. Charmingly fragrant. A real money and worry saver. Practically everlasting. Finest Xmas, birthday or wedding gift at great saving.

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Decide that that Gift shall be — useful and suitable and beautiful: A box of fine stationery, monogrammed by Florence Turner Newell DESIGNER 318 So. LA SALLE ST. CHICAGO

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Encens Royal · Comme les Pétales
Invitation à la Danse
Eau de Cologne Ambrée
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A Beautiful Figure May Be Yours

Women and Men of the World

May now have comfortable garments that instantly—without delay, dieting or discomfort of any kind—by an easy, natural, scientifically correct method, will preserve a graceful, youthful figure, or will at once regain and hold it.

The Beauty Figure Mold
takes the place of corsets for Slender Women.

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FOR MEN
lines up and perfects an already good form.

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Our Reducing Garment
for Men and Women will instantly secure beautiful outlines, and if desired, a reduction of two to four inches over the abdomen, seat, and hips, and on the inner as well as outer side of the limbs.

The garment carries weight, relieves strain, gives proper poise, stimulates circulation, benefits health—improves facial expression.

A Comfortable Open-Mesh Elastic Garment that causes no undue heat or perspiration.

Not A "Slip-Over"—Not A "Sweat-Bath"

An Absolutely New Method.

REDUCTION is *not* secured by sweating.

Endorsed by Physicians and Surgeons wherever known.

We make them to individual measure, in varying lengths, for **men and women,** and sell them direct to the wearer.

Please write for booklet with full description of our method and garments. Nothing similar is to be had elsewhere.

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Foreign and Domestic Patents granted and pending.

FOWNES GLOVES

1915
1777
138

A simple sum in subtraction shows that Fownes gloves have been worn for one hundred and thirty-eight years.

A fair period of time in which to "try out" any product!

REG US PAT OFF
LIKE A GLOVER'S PARING KNIFE
SHAKESPEARE

Lilas Arly

"Even Indian Summer's languid air or the crisp mornings of early autumn cannot efface the memory of the sweet May days—for the gay purple clusters still dance in the light air in fancy—and in Lilas Arly."

Lilas Arly is made in France where the making of toilet goods long ago reached perfection In its stately bottle, you will enjoy having Lilas Arly on your dressing table.

Extract $1.00 or $3.00. Toilet Water $2.50. Talcum 50c. Face Powder $1.00. Sachet $1.00.

Sold at Toilet Goods Departments of the better class.

Send 15 cents to VIVAUDOU, Dept. A., Times Building, New York, for liberal sample bottle of Lilas Arly Extract.

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PARIS

A Rebuilder *of* Gowns

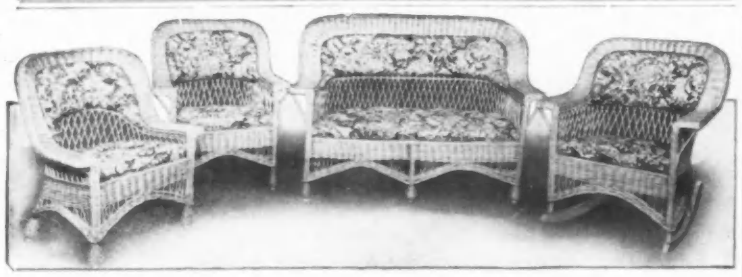
A GOWN remodeled by me means a creation that is up-to-date in every detail, with all the chic and line of the latest Parisian ideas.

I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

Artistic dresses, made to order only, for all occasions. Your materials accepted when desired.

Perfect Workmanship **Homer** Prices Reasonable

11½ WEST 37th STREET NEW YORK



The Georgetown Set, $60 Complete

The Georgetown set is woven by hand of imported willow. It is sturdy and attractive. The sofa measures 42 inches inside. This set is specially priced at $60, cushioned, stained and delivered to any station East of the Mississippi. When ordering state color of staining wished.

Bird Cage $6.50 (shown below)

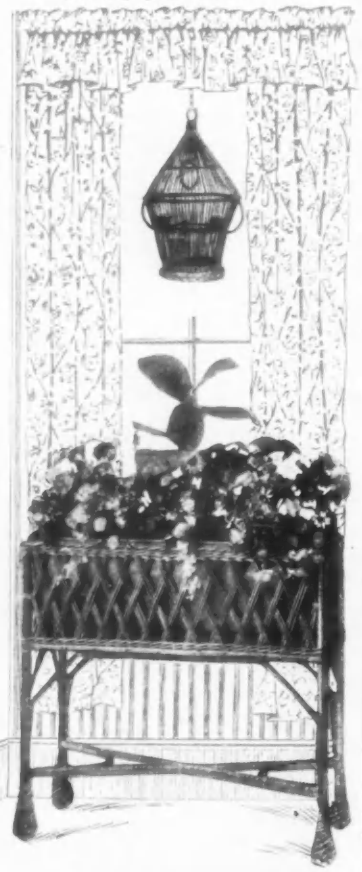
Minnet Willow Is A Cozy Home Furniture

Specially Made For Interiors

Now that the vogue for willow furniture is established, people have come to appreciate real quality furniture that is made of willow. Minnet Willow is so thoroughly in accord with the interiors of fine homes and so solidly made that when you compare it with wooden furniture of the same high grade, you will realize how moderate the price is. After a visit to Minnet's you will perceive how beautiful your home can be made with willow. If you cannot call, write for our interesting catalog which is brimful of suggestions. Immediate shipments guaranteed.

The Approaching Christmas Season

Willow gifts will prove a happy solution of the gift question, in many cases. Send for the Minnet Christmas Gift Book. When you see it you will be surprised to learn how many unique articles can be made of willow.



Plant Stand

(At Right)

Natural $11, Stained $12.50

Specially fitted with a SELF WATERING FLOWER BOX, which keeps plants in perfect health and conduces to their luxuriant growth. The plant stand is 30 inches long and 12 inches wide. The plant box measures 12 inches in depth.

Fireside Basket $5.25
Stained 6.00

Minnet & Co

Mfrs. of High Grade Willow Furniture
364 Lexington Ave.
Between 40th and 41st Sts.
New York

SMART FASHIONS *for* LIMITED INCOMES

(Continued from page 75)

of this fabric is illustrated in the model in the middle of page 75. This gown shows a clever use of brocaded faille for the bodice and for the train, in a way to minimize the amount of brocade required and yet give a distinctly smart effect. Lace forms the main part of the full skirt, and tulle outlined with bands of rhinestones is used for the bodice. These rhinestone bands are much less expensive than the allover beaded or rhinestone nets which Jenny and Worth have used so attractively this season, and the effect of them is exceedingly smart, and suitable for all ages.

AS JENNY USES BROCADE

A distinctly youthful style, but one as appropriate for the young matron as for the débutante, is illustrated at the upper left on page 75. This is a Jenny frock, and for it was used a yellow faille, delicately brocaded, such as is used for the more youthful frocks, combined with silver lace. The lace drawn across the shoulders and back makes the gown especially appropriate for theatre and restaurant wear, or for a bridesmaid's frock. The lace is carried into the skirt in an apron-like panel in the front, bordered with a box plaiting of the silk. Quite the newest items in the design, however, are the puffed sleeves which stand out from the arm from the low armhole, and the puffed hem turned up on a thin lining to give it a softness that is very lovely.

There are any number of materials which would be as charming for this gown as faille, and first among them is a new silk called "soirée," which has a delightful luster and enough body to give the chic which this design demands. Soirée comes in all evening shades as well as in the darker colors. Other materials suitable for the frock are chiffon, taffeta, and net, which could be combined with thread lace or silver-run lace. This frock has been well copied in silver brocaded faille by an excellent shop, in sizes 32, 34, and 36 inches bust measure, for $80.

Any woman who has ever had a chiffon dress, especially one of flesh colored or white chiffon, invariably wants another. There is something about the flesh colored chiffon frock which endears itself. Strangely enough, many women who feel that white is rather youthful for them can wear it very becomingly if they will but try it. There is no surer evidence of this than the becomingness to them of summer frocks, which are usually in white or light colors. Yet, when winter comes, these women feel that they must get vivid colors or black, whereas they would look charming in white both winter and summer.

THE FROCKS WITH RIBBONS

A very simple frock and one lovely for chiffon is illustrated at the lower right on page 75. This frock is of flesh colored chiffon; the bodice is cut surplice, and the skirt is very full and tucked at intervals. There are two ways in which this dress could be trimmed; it is here shown with bands of silver ribbon which are loosely pendent from beneath the tucks. However, narrow bands of skunk fur might outline the two lower tucks, or, for a tall slender woman, the fur might even head all the tucks without making her appear short.

This frock could be made at home very easily, as the bodice is of silver lace and chiffon mounted on a simple foundation. The chiffon crosses in the back to form a pretty girdle arrangement, while in the front bands of silver ribbon, finished at one side with loops and pink roses, complete the belt. This dress is being shown by a well-known shop in flesh colored or blue chiffon, with a trimming of silver lace and silver ribbon.

Rarely a color more lovely for the not-yet-débutante than rose, and rose velvet and tulle make this frock rarely lovely

With either color of chiffon the silver ribbon and lace combines very delicately. It comes in the medium sizes, and costs $32.

Although any of the dresses illustrated with this article could be worn by the débutante, they would not be as appropriate for the girl who is not out as that illustrated at the top of the page. This is distinctly a young girl's frock, and a most charming one it is. This dress also is one which could be made at home without much difficulty. The bodice is of rose colored velvet with the neck outlined with a band of skunk. Rose colored tulle over a lining of China silk forms the skirt, and bands of rose colored velvet ribbon are used as trimming. Although so simple, this dress has great distinction, and withal, a youthfulness and lightness which is delightful. In rose or Lucile blue, this frock may be purchased for $62, in the small and medium sizes, and the materials, cut, workmanship, and color are of the best.

WHAT IS WORN OVER THEM

An evening coat is an essential in every wardrobe. These, to buy, are more than costly, as the prices of evening coats are downright prohibitive in the majority of cases. This season, some of the very smartest wraps are being made of velveteen, a fabric which is not only inexpensive but which comes in lovely colors. A model such as that illustrated at the upper right on page 75 could be made most appropriately of this fabric. The lines of the coat are simple to hang, and the trimming of the broad silk collar of this season and the wide fur bands is easily accomplished. The thing to remember in cutting such a coat is to keep the shoulder narrow and the skirt section wide.

Baby's first step Ankle Support Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6

Tan Russia and Black Kid	**$2.00**
White Buckskin - - - -	**3.00**
White Canvas - - - -	**2.00**

Sizes 5 to 8

Tan Russia - - - - -	**$2.00**
Black Kid - - - - -	**2.00**
White Buck - - - -	**3.00**

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The Home of Fashionable Footwear for Men, Women and Children.

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We have no agencies—Our Shoes are sold in our own shops only.

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$43.50

Overcoat, Suit and Cap to Match

Smart, neat, perfect fitting, and durable; the best value in Motor Clothes for Chauffeurs that can be bought.

A Double-breasted Overcoat. A Smart Norfolk Jacket, with Trousers or Breeches. A Cap of Regulation Chauffeur's Style.

Made of fine quality worsted whipcord in two shades of gray and in tan—the outfit complete at **$43.50**, or, as follows:

Overcoat .	**$25.00**
Suit . . .	**$16.50**
Cap . . .	**$ 2.00**

Suit with two pairs of Trousers or Breeches or one pair of each—**$23.50**

Other Outfits of Better Grade at **$57.50, $75.00** and **$125.00**

Chauffeurs' Raincoats—Guaranteed Waterproof at **$20.00** and **$22.00**

Booklet Mailed on Request

Brill Brothers

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NEW YORK CITY

Many women more than ordinarily careful of their hair, now use

PACKER'S LIQUID TAR SOAP

It is just what they need — a delightful cleanser!

Perfumed? Yes, just enough to be agreeable.

50c at druggists
60c by mail, postpaid
Liberal sample, postpaid, 10c

THE PACKER MFG. CO.
Suite 87-K
81 Fulton Street, New York

"Oh, how I wish I had a figure like hers!"

Have you ever said this when you saw a woman whose figure appealed to you?

Do you know that you CAN have a good figure?

I want to make you realize that your health and your figure are almost entirely in your own hands; that by following my sensible, simple, hygienic directions in the privacy of your own room

You can look just the way you should look and be absolutely well, too

I have helped over 75,000 of the most refined, intellectual women of America to regain health and good figures, and have taught them how to ***keep*** well. Why not you? You may be busy, but surely you can devote a few minutes a day to following scientific hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women, and increased the weight of even more. In my work for reduction or building flesh, I strengthen every vital function; the result is unbounded life and energy.

My work has grown in favor because results are natural, permanent, and quick, and because they appeal to **common sense.**

Fully one-third of my pupils are sent to me by those who have been benefited because of their work with me.

Women could have better figures and better health with just a little daily effort,—not a tithe of the effort required to bear up under the burden of their present condition.

Many of the best physicians are my friends—their wives and daughters are my pupils,—*the medical magazines advertise my work.* Someone in your town knows me. Ask your friends. I am at my desk from eight to five.

No Drugs—No Medicines

I study each woman's case just as a physician diagnoses each patient's ills; the only difference being that instead of medicine, I strengthen and put in place, weakened organs, by suggesting proper exercises for the nerves and muscles controlling them, promoting a circulation of good warm blood, and I purify this by teaching correct breathing. By rigidly following my directions, such ailments are relieved as:

Indigestion	**Nervousness**	**Weakness**
Constipation	**Torpid Liver**	**Suffering in Pregnancy**
Anaemia	**Catarrh**	**Rheumatism**
Sleeplessness	**Headaches**	

I have published a booklet which I will send you **free,** showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it, and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend,—at least you will help me by your interest in this important movement for greater culture, refinement and beauty in women. **Sit down and write me NOW. Don't wait,—you may forget it.** I have had a wonderful experience and I would like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., **CHICAGO**

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are immeasurably enhanced by its superb environment and exclusive neighborhood.

Luxurious foliage, three well kept acres go with and lend a background to the English Stucco House, that would be difficult of duplication anywhere. Unusually inviting living room, five bedrooms, each with bath, tennis court, garage, everything a complete small estate needs. Station but one mile away. To rent furnished—for particulars apply to

RAYMOND B. THOMPSON or CHESTER MONTGOMERY

Smith Building Telephone 866 Greenwich, Conn.

We have several new and exclusive places for rent and for sale.

We Thank Pyrene for Our Lives

Father was away. Mother, Betty, little George and I were asleep. The fire started in the cellar—hot ashes dumped into a wooden barrel. It looked as if we were trapped. The flames were creeping up the stairway.

I groped my way to the hall and located the Pyrene Fire Extinguisher. Then I began playing the Pyrene on the stairs. In a jiffy I had a way opened up for Mother, Betty and little George. I got them out the front door all right, and shortly I had the rest of the fire smothered. But it was a terribly close call for Mother and the little ones.

Write for "The Vital Five Minutes"

Pyrene saves 15% on auto insurance **Factories, schools, theatres, use Pyrene**

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QUEENS AND THEIR JEWELS

AMONG the gowns worn by Queen Mary of England on her recent visit to Paris, there was not a single garment or hat that any Parisian would have described as "chic." Queen Mary exhibits in dress a decided preference for atrocious modes of mid-Victorian vintage and, though the Parisian will forgive the freakish in clothes, his artistic sense rebels at a lack of smartness. But did the Parisian ridicule the costumes of the royal visitor? No indeed! They offended his sense of style, but when asked for an opinion his face lit up with admiration and the question was side-tracked with:

"Ah! but her jewels! What exquisite taste in gems! What *finesse* in selection!"

MARY OF ENGLAND

He was right. Queen Mary selects her jewelry with the discernment, the discrimination of the true connoisseur. Though she spends less on dress than the consort of any other great European sovereign, she disregards all principles of economy when adding to her collection of gems. Of course the historic and virtually priceless crown jewels are always at her disposal, but it is principally from her personal collection that she chooses the jewelry which she wears at both court functions and more informal affairs.

She is especially fond of diamonds and pearls. Dog-collars are her particular fad, and her collection boasts of no less than ten specimens of this type of jeweled ornament. Her favorite collar consists of five rows of large, perfectly matched diamonds in which the jewels are so closely connected that a pin could not be wedged between them. When this collar is worn, it is supplemented with a diamond and pearl necklace containing unusually large stones of great value and innumerable small ones worked into a lace-like design. These two neck-pieces Queen Mary very frequently wears at court functions and with them she wears a tiara that repeats the lacework design of the necklace. The tiara is in the form of an up-standing lace edge, fashioned from tiny diamonds and pearls. Surmounting this filigree is a row of diamond rosettes, each with a very large rare pearl in the center.

Another very beautiful dog-collar, also of pearls and diamonds, in Queen Mary's personal collection is in star design. This collar is composed of five squares or frames, made of rows of diamonds and pearls, and in the center of each square is a diamond and pearl star. The frames are held together by very small platinum hinges. To accompany this collar, there is a very handsome necklace in the form of a rope of pearls from which are suspended, alternately, strings of three large diamonds and formed pendants of diamonds and pearls in the shape of conventionalized oak leaves. The tiara which the Queen wears with these is of loops of pearls with a star conforming to the collar design in the center of each.

Earrings are especial favorites with Queen Mary. The set which she most prizes is fashioned from small but very fine white diamonds, arranged in the form of small roses. With these earrings is invariably worn a pair of bracelets of the same design. Occasionally Queen Mary wears a portion of the famous Cullinan diamond,—the largest diamond in the world, which was presented by the Transvaal Government to King Edward VII. The stone was cut, and one section is set in the crown of England. For the other, Queen Mary has several ornaments in which it may be temporarily mounted. Whenever she wishes to wear it, a messenger is despatched to bring this jewel from the Tower of London where it is kept, and one of the "appointed" goldsmiths is summoned to Buckingham Palace to set the stone according to her majesty's personal directions.

ALEXANDRA OF RUSSIA

Quite as remarkable as the jewelry of Queen Mary of England is the private collection of Alexandra, of Russia. The consort of Nicholas II lives in semi-retirement, as her health is such as to prevent her taking part in any but the most important court functions. When the occasion does demand her presence at court, she wears what is considered the most valuable set of black pearl ornaments in existence.

The principal ornament of this set consists of four strings of unusually large lustrous gems with pendants of pearls, each one worth a king's ransom. Black pearl bracelets and earrings which are made of two pearls—one pendant from the other, a magnificent coronet of black pearls and diamonds, and an exquisite pearl ring with a gem as large as the phalanx of her finger, surrounded by small pearls, complete this marvelously beautiful set. In her own suite, where she spends much of her time, Alexandra, who prefers pink to other colors, wears diaphanous gowns of pink chiffon, the corsages of which are always fastened with a huge bow-knot of diamonds.

HELENA OF ITALY

Though in constitution the exact opposite of the Czarina, Helena, consort of the King of Italy, cares very little for society or dress. Frequently she appears in public attired in the simplest of tailored costumes, and at court functions she wears but few jewels. Her collection is made up almost entirely of ornaments that have been presented to her by her husband or royal relatives.

Queen Helena's favorite ornament is a coronet presented to her by her husband as a token of his personal appreciation of her work in alleviating the suffering of the victims of the Messina earthquake. The coronet is remarkable for its exquisite workmanship, and is a very graceful piece of jewelcraft with no stones save five superb rubies set at the top. Another gift which Queen Helena frequently wears at court is a necklace of one string of white diamonds, from the front of which are suspended three loops of the same stones.

VICTORIA OF SWEDEN

Another queen whose favorite jewels are those presented to her by her husband is Victoria, the consort of Gustave V of Sweden. Queen Victoria's taste in jewelry is exquisite, but it is surpassed by that of King Gustav, who is a frequent visitor of dealers in rare gems and whose selection is always marked by the most discriminating judgment. The queen's favorite piece of jewelry is a brooch which he bought from a Paris dealer in antique gems. It consists of the smallest of diamonds, perfectly cut and set in the shape of a fleur-de-lis. From the fleur-de-lis is suspended an enormous pink pearl valued at twenty thousand dollars.

Another gift from the King is a marvelously beautiful brooch wrought into an intricate floral design, from the center of which depend two enormous jewels. The largest of these two gems is an emerald in flat oval shape; the other is a pearl of superb lustre, in smaller size, which shows to great advantage against the green background of the emerald. Queen Victoria also possesses one of the finest necklaces of matched pearls in the world—a necklace in three strands, the longest of which reaches to her waist, while the other two are slightly shorter.

MAUD OF NORWAY

Queen Victoria's royal neighbor, Queen Maud of Norway, is a woman of slender,

(*Continued on page 158*)

SPECIAL—Coat (as illustrated) of imported whipcord; convertible velvet collar. Lined with striped taffeta. Field mouse gray, black or navy. Sizes up to 56 bust. Special, 34.75

Apparel for Stout Figures

The season's smartest styles adapted by Lane Bryant to give all types of stout figures, slender, graceful lines and poise. From the simplest house gown to the most elaborate evening gown—all bear a distinctive style and individuality.

Having workrooms on the premises and selling direct, our prices are very moderate, and we offer personal service and unusual advantages, such as duplicating to measure and changing details to suit individual tastes.

"We combine made-to-measure satisfaction with ready-to-wear convenience."

Dresses	11.75	to	127.50
Suits	24.50	to	125.00
Skirts	5.00	to	24.75
Coats	18.75	to	145.00
Waists	1.45	to	19.75
Negligees	1.95	to	29.75

Corsets and Underwear

to *fit you* from stock, no matter what your figure or bust measure (35½ up to 56 inches), a service no other house can render and only possible through Lane Bryant's original and exclusive patterns.

When next in New York, we cordially invite you to visit our establishment—the entire main floor in our eight-story building is devoted to apparel for stout figures—75% of our organization—from the designers to the salespeople and buyers—are specially organized and trained to serve the woman who is large or hard-to-fit.

"Smart Apparel for Stout Figures"
The largest fashion book of its kind ever issued—we will gladly send out-of-town—Write Dept. E-1.

'Phone 6416 Greeley **Lane Bryant** 25 West 38th St., N.Y.
The Specialty House of National Reputation.

Does Your Complexion —Satisfy You?

If you look older than you are, it is because you are treating yourself badly—neglect—is the word. If you look as **old** as you are, **still** you are unjust to yourself.

Just how much **less** than your age you look depends upon how faithfully you follow the instructions which come to you with the Grace-Mildred Course of Physical Culture for the Face. "My

Exercises for the Face

are just as effective as my exercises for the body have proven to be in over 75,000 cases. Results are **quick** and **marvelous.** In from 6 to 10 minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor." **—Susanna Cocroft.**

Miss Cocroft after many years' experience has perfected instructions for this course, which include the care of the **Hair, Eyes, Hands and Feet.**

Wrinkles, Flabby Thin Neck, Sallow, Freckled Skin, Double Chins, Crow's Feet, Dandruff, Tired Eyes, Pimples, Thin, Dry or Oily Hair, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet and many other blemishes are relieved. The expression is improved, the skin cleared, the hair made glossy and more abundant, the eyes stronger and more luminous, the feet comfortable, and the hands smooth and flexible. In fact the same phenomenal improvement follows a faithful application of the Grace-Mildred Course, *conducted by her nieces,* which has made Miss Cocroft famous in her treatment of the health and figures of women. Write for **FREE** booklet *today.*

Grace-Mildred Culture Course
624 S. Michigan Ave. Dept. 1 CHICAGO

SPECIAL—*Stunning slip-on coat of finest Zibeline—tan and green plaid-mist mixture. Convertible Chin-Chin collar; mustard peau de cygne lining. Sizes 34 to 44 bust. Special* ***26.50***

Modish Apparel

especially adapted for

Maternity Wear

The season's smartest styles faithfully portrayed and adapted by Lane Bryant to automatically create proper balance for figure through changing proportions, allowing for necessary expansion without removal of any fastenings.

Differ in no outward way, from prevailing modes, and do not betray their purpose. Fit hen figure is again normal.

Having workrooms on the premises and selling direct, our prices are very moderate, and we offer personal service and unusual advantages, such as duplicating to measure and changing details to suit individual tastes.

Dresses	8.50	to	74.50
Suits	24.85	to	153.75
Skirts	5.95	to	18.75
Coats	9.85	to	145.00
Waists	.85	to	16.75
Negligees	1.95	to	39.75

Corsets and Underwear

"We combine made-to-measure service with ready-to-wear convenience."

"Mater Modes"—a comprehensive presentation of modish maternity apparel—will be sent, free, out-of-town upon request. "Baby Needs" will also be included. Write Dept. E-2.

'Phone 6416 Greeley **Lane Bryant** 25 W. 38th St. New York

MME. KATHRYN'S PREPARATIONS

LAVENDER CREAM

Delightfully soft and smooth. Soothes, softens and whitens. Contains costly oils that nourish and invigorate the lifeless tissues. Produces a complexion glowing with health. Removes blemishes and wrinkles.

Jars 75c—$1.25—$2.00

Tite-Tine Astringent contracts pores, tightens relaxed muscles. Preserves youthful lines. $2.00.

Keep Your Skin Clear by my wonderful BLACKHEAD LOTION. $3.00.

B. Altman & Co., 5th Ave., New York
or postpaid from
Mme. Kathryn, 494 Third St., Brooklyn, N. Y.
Beauty Booklet on request

A TOILET REQUISITE *for the nervous woman*

If you are of that clan of nervous beings—and few of us can resist those things called nerves at times—then you know the suffering meted out to them in the shape of (yes, it might well be called that demon) excessive perspiration.

Under stress of excitement—of theatre, dance, dinner or reception—this trouble does its worst in the way of annoyance and in the ruination of gowns, gloves and hosiery.

This condition, which is usually due to nervous over-stimulation of the sweat glands, is one that can and should be corrected.

"But—isn't it healthful to perspire?" you say. Of course it is, when you perspire naturally and normally over the entire body. But this nervous perspiration from certain small surfaces of the skin like the armpits, feet and hands is an unnatural and unhealthy condition which you can correct by local treatment without in any way affecting the natural perspiration of the body.

Odo-ro-no, the toilet water for excessive perspiration, supplies the corrective treatment needed. One application not only does away with all perspiration odor for several days, but leaves the parts to which it is applied normally dry and dainty. Two or three applications a week thereafter are all that are needed to free you completely from perspiration annoyance and embarrassment. Many women find no other protection for the armpits necessary.

Odo-ro-no is unscented, harmless and easily applied. You can get it at your druggist's, department store or woman's specialty store. There are three sizes: the 25c trial size, the 50c regular size, and the $1 special size, which contains six times as much as the 25c size. In Canada, 35c, 70c, $1.40.

Dance without perspiration annoyance!

***Note**—Those who would like to have sent them a sample bottle of Odo-ro-no with a booklet explaining even more fully the cause of excessive perspiration and how to correct it, may send three 2c stamps and their dealer's name to The Odo-ro-no Co., 622 Blair Ave., Cincinnati, O.*

For Real Beauty

The use of this distinctively different and best beautifier for all complexions will convincingly prove to you its unquestioned superiority.

CARMEN Complexion POWDER

so extremely fine and close clinging that it blends perfectly with any complexion without a "powdered look," imparting a clear, transparent, velvety texture. Thousands of refined women agree with Clara Kimball Young—that Carmen "meets all demands" and highly recommend it.

Purse size box, mirror and two or three weeks' supply of Carmen (state shade). White, Pink, Flesh, Cream, sent for 10 cents silver and 2 cent stamp.

"Fed the moths the last piece of Brussels carpet to-day."
"Went overboard to see if the two barnacles were safe on the keel."

EXTRACTS *from*
THE LOG OF THE ARK
Noah's record of his famous voyage. There's a laugh in every line. PRICE, $1 Net.
E. P. DUTTON & CO. 681 Fifth Ave. N.Y.

"Wood-lark"

The Shampoo that **CLEANS** the scalp and removes **DANDRUFF.** In boxes containing six cubes—one cube sufficient for abundant shampoo. Buy it to-day (at any toilet goods counter) or send

25 cents

Woodard Clarke and Company — **"Wood-lark" Bldg. Portland, Oregon**

STRAIGHTEN YOUR TOES BANISH THAT BUNION

By visiting
ACHFELDT'S
PERFECTION ARCH-SPRING
Worn at night with auxiliary appliance for day use.
A PERSONAL DEMONSTRATION of this Simple Surgical Splint will convince the most skeptical. Any other foot troubles? Full particulars in plain sealed envelope to "Out of Town" customers. Sent on approval.
Money refunded if not as represented.
M. ACHFELDT, Foot Specialist
Dept. G.B, 1328 Broadway (at 34th St.), New York

Kings Govern but BEAUTY REIGNS Despite the War

MADAME HELENA RUBINSTEIN
the famous Beauty-giver, interviewed

IN one of the lovely rooms at the Home of Womanly Beauty at 15 East 49th Street, Madame Rubinstein talked freely of her work. She had much to tell on the subject which she has made completely her own.

I asked Mme. Rubinstein whether her Paris and London houses had been very much affected by the war. She showed me the latest reports just received from her Managers abroad. The London report, by the way, was a duplicate, the original having gone down with ill-fated Arabic.

It was quite evident from these reports that neither the Frenchwomen nor the Englishwomen, heartbroken and harassed though they are by the war, have ceased to pay attention to their Beauty.

"You can see for yourself"—said Madame Rubinstein, pointing to the correspondence on the table,—"how many 'beauty boxes' are being sent to the various Red Cross units and hospitals at the front. The titled women and others who sacrifice themselves for their countries acting as nurses still find time to remember themselves and this fact also, that even a wounded hero likes best a pretty, fresh looking nurse.

"While not quite as many *mondaines* knock at the doors of my salons now as did before the war, yet the postman and the telegraph boy are kept busy bringing orders from abroad as never before, and the assistants are kept as busy as bees packing creams and lotions and soaps and powders (rouges seem to be barred) to clients bent on works of mercy and patriotism."

These remarks show conclusively to the women of America what importance their European sisters attach to the care of their Beauty.

And from between the lines it can be gathered how indispensable to these women is Mme. Rubinstein with her "wizardly" cult of the Face Beautiful.

Nor have American women been slow in meting out to the genius of Mme. Rubinstein their own generous share of recognition.

That you may begin Mme. Rubinstein's treatments at once, a partial list of her preparations is given:

VALAZE BEAUTIFYING SKINFOOD

An English lady of the highest social standing, whose name, well known to every woman here and on the other side, discretion forbids to mention, said: "Valaze is as necessary to me as the fresh air."

Why?

Because, it has been proved, Valaze produces a smooth, soft, clear, flawless skin.

Because Valaze moderates and prevents wrinkles, crowsfeet and similar defects.

Because it is the only preparation of its kind which does not encourage the growth of superfluous hair.

Because it removes freckles, dispels tan and sallowness, the tanning and staining effect of sunburn.

Because it works constantly for the freshness of the complexion and its pure flesh-tints.

The price is $1.00, $2.00 and $6.00 a pot.

VALAZE SKIN-TONING LOTION

This is an anti-wrinkle lotion and a perfect preparation of its special kind. It may be used pure or added to water. It is antiseptic, cleansing and soothing. It does not contain a particle of glycerine, a substance that is generally undesirable on account of its drying properties. The preparation should be used concurrently with the Valaze Beautifying Skinfood. Price, per bottle, $1.25 and $2.25.

For skins that are dry or that chap easily Valaze Skin-toning Lotion SPECIAL is recommended. Price, per bottle, $2.00.

VALAZE LIQUIDINE

This is an interesting and remarkable preparation that overcomes enlarged pores, undue flushing of the nose and face, oiliness and "shine" of the skin, and blackheads. This preparation whitens the face most remarkably and may be beneficially used to remove dust, grease or travel stains from the face or neck and fur stains from the throat. Prices $1.50, $2.75 and $5.50 a bottle.

VALAZE BLACKHEAD AND OPEN-PORE PASTE

This is a scientific preparation, the invention of an eminent professor in one of Europe's most famous universities. It reduces enlarged pores, suppresses blackheads, and overcomes greasiness, coarseness and mottled appearance of the skin. $1.00 and $2.00 a box.

VALAZE ROMAN JELLY

This is a new astringent balm which consolidates and makes firm, loose and flaccid tissues. The tightening and smoothing out of the skin about the temples and about the eyes it accomplishes is most remarkable. $1.50 and $3.00 a bottle.

VALAZE COMPLEXION POWDER AND NOVENA POUDRE

Mme. Rubinstein was first among beauty culturists to differentiate between normal, dry, greasy and shiny skins. A powder not suited to your skin is harmful. Therefore, she supplies Valaze Complexion Powder for moist, greasy skins and Novena Poudre for dry skins. $1.00, $2.50 and $4.50 each per box. Special powder for "shiny" parts of the face only is Poudre No. 3, at $1.50 a box.

Mme. Rubinstein's booklet

"Beauty in the Making"

will be sent gratis upon receipt of 2 cents in stamps.

All orders, inquiries, applications for appointments or for the booklet should be addressed personally to:

MME. HELENA RUBINSTEIN
15 East 49th Street, New York City

LONDON, W.: 24 Grafton Street - **PARIS: 255 Rue Saint Honore**

Valaze Preparations obtainable in San Francisco from Miss Ida Martin, at Apartment 700, Fairmont Hotel

QUEENS AND THEIR JEWELS

(Continued from page 156)

English type of beauty,—the type that wears jewels with distinction. Queen Maud, who is a sister of King George of England, married Haakon VII some years before he was elected to rule over Norway by direct vote of the people. At the time of his accession to the throne, his queen possessed a very beautiful but small collection of jewelry—hardly enough to meet the requirements of a queen. Since then, the King has presented her with many beautiful ornaments.

Like her royal sister-in-law, Queen Mary, she is especially fond of pearls and diamonds and she owns some very beautiful settings of these gems. One especially beautiful set in her collection consists of a necklace, stomacher, and tiara of diamonds and pearls fashioned in the form of tiny thistles. Her favorite ornament is a dog-collar of diamonds and pearls mounted on a lattice work of gold and platinum and convertible into a tiara. This was a wedding gift and was presented to her by the Royal Warrant Holders of England.

AUGUSTA-VICTORIA OF GERMANY

Of the two hundred and fifty thousand dollars which the German Empress spends each year for clothes, jewels, and personal expenses, it is estimated that one hundred thousand finds its way to the coffers of the goldsmith, for the Empress Augusta-Victoria is extremely fond of jewelry,—not jewelry that is merely ornamental, but specimens of rare beauty. The Kaiserin's collection, while smaller than that of most royal consorts, includes some of the most costly and famous gems in the world. She has one necklace made up of five long strands of pearls which is composed of gems moderate in size but each perfect in shape and color and all matched by lapidary experts. Collecting additional gems for this necklace is one of the Empress's pet hobbies,—a fad so well known to European dealers that unusually rare pearls always go to Potsdam for inspection before being placed on sale to the public.

Some of the most beautiful blue diamonds ever cut are set in a tiara which the Kaiserin often wears. This ornament is considered a perfect example of the goldsmith's art. It is valuable not only for the costly jewels of which it is composed but for its unique design and intricate fashioning. It is in the shape of a wreath of tiny flowers, each leaf, stem, tendril, and flower perfectly reproduced in miniature size. It rises three inches above the head and is matched by a necklace of blue diamonds from which hangs a rose of pearls and diamonds.

VICTORIA EUGENIA OF SPAIN

The best dressed queen of Europe is Victoria Eugenia, wife of King Alfonso of Spain. Her costumes reflect the latest mode and are modeled in the famous ateliers of Paris. Queen Ena's jewels have been selected with the instinctive taste of the woman who thoroughly understands her own requirements. The most conspicuous ornament in her personal collection consists of two long ropes of matched pearls which reach nearly to her knees. With these she wears a dog-collar of pearls mounted on a design of Indian lattice work. Matching the collar is a magnificent stomacher of large diamonds and pearls. This also has a background of Indian lattice work and is so constructed as to be adjustable to several sizes and shapes.

The most valuable possession of Queen Ena is a lovely heart-shaped brooch of diamonds set so close together that they give the appearance of being one immense stone. Surrounding the brooch, which she sometimes wears as a pendant, is a row of rare brilliants, all perfectly matched in cut and size. This ornament was made from a design furnished by the King himself and was presented by him to his wife shortly after their marriage. Another gift from her husband which Queen Ena especially prizes is a ring composed of two circlets of rubies and pearls.

WILHELMINA OF HOLLAND

Queen Wilhelmina of Holland wears very few jewels, although her collection is quite as large and magnificent as that of most European queens. Her favorite ornament is a short string of pearls which fits closely around her neck. The gems are graduated in size from the central pearl in front, which is as large as a robin's egg, to the two gems of pea size in the back. At court functions, the Dutch Queen wears a tiara or crown of bold design, having a background of gold and platinum, mounted with pearls, diamonds, and sapphires. Surmounting the crown are five large upstanding pear-shaped pearls.

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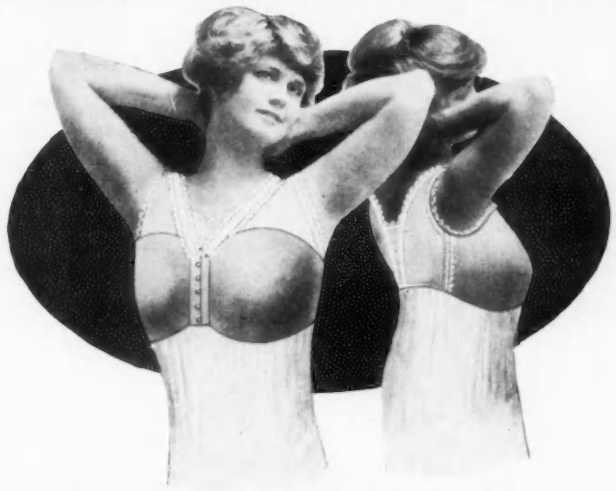

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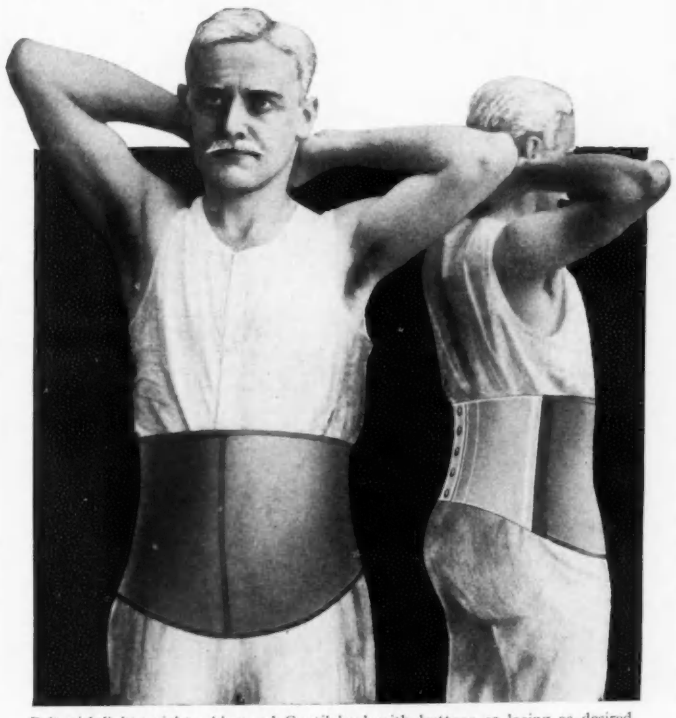

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WINTER, '15–'16, IN SILHOUETTE

(*Continued from page 42*)

a coat which reaches midway between the knees and the hip. This is the conservative length, and is practical for the suit for town wear. The coat may be somewhat fitted, as in the Chéruit and Jenny models, or it may hang loose from the narrow shoulders in a flaring box coat, as in the models of Worth and Dœuillet. These box coats, which will be very smart, are flat in the front and have full flared backs which dip down a trifle.

This length of coat is for the tailored suit, and is not to be confused with that for the afternoon costume, with which a seven-eighths-length coat may be worn —but that is another story.

Be the coat what it may, the smart models are invariably trimmed with fur; the straight band collars which bury the chin are perhaps the smartest collars, although there are some good models which are not quite so high. A band of fur is not amiss on the bottom of the coat, but again there are smart New York dressmakers who will omit it, as this is a trimming which has sounded its own death knell by its popularity. This omission, however, does not apply to the long coats worn with costumes, or to the separate coat.

THE DRESS-AND-COAT COSTUME

A delightful mode, endorsed by Callot and Chéruit this season, is that of the chiffon dress with a separate coat of velvet or fur. This is the use to which the long coat is most smartly put. Its very length makes it a less practical garment for tailored wear than for more formal use. There are some models, as in the Chéruit costume imported by Thurn and shown at the top and bottom on page 42, where the coat is of medium length; in others the coats are cut longer and finished with a deep band of fur which practically covers the dress.

This fashion of the long separate coat is one which has been dear to the Frenchwoman for many seasons and will soon find itself a favorite in America. This mode of chiffon gown and separate coat grew up in Paris during the summer, as the weather was so cool; and it is especially adapted to the needs of the American woman this season, as it suits itself so well to the requirements of American social life. The present mode of dancing in the afternoon requires a gown light in weight. Chiffon is particularly appropriate, and is very much "of the season" when combined with fur or a deep velvet hem. The coat of the costume may, when the wearer is dancing or dining in a restaurant, be thrown aside and resumed again, making a costume which may be worn correctly either for the street or in the limousine.

These coats frequently match the frock in color only. Velours and velvet, heavily trimmed with a single kind of fur or with flat fur trimmed with a contrasting fur, are used. In cut, these coats are narrow at the shoulders, and although the fronts are fairly flat, the backs are full and usually stand out at the bottom beneath the broad bands of fur. As the materials are dark, as a rule, these coats serve for afternoon and evening wear for any but the most formal occasions.

IS THE FULL SKIRT DECLINING?

Jenny has made so many successful gowns that her line, the tighter bodice and the full skirt, is distinctly noticeable in the winter silhouette. This silhouette has been used also by Georgette and Arnold in velvet, velveteen, gabardine, as well as in chiffon frocks. The Chéruit line is more semifitted, and the house has employed grosgrains and velvets as well as chiffon. The chiffon frock and the heavy frock have both been adopted by the American woman.

Although there is a hint of more severity in frocks than of late seasons, the combinations of materials and the lavish use of chiffon on the bodice give the soft feminine appearance which is so well liked. The very full skirt is not meeting with unqualified approval from many of the smartly dressed matrons, and there is a feeling abroad that the skirts may diminish in width with the wane of winter. Some women are ordering gowns which give the closer line, and a number of American dressmakers are adapting their models to this demand.

THE THREE TYPES OF EVENING GOWNS

In the evening gowns the types are three. There is the full short skirt, sponsored by Jenny, which will unquestionably be worn by débutantes and the younger set; the moderately full skirt with the long train which Chéruit has so well made; and the gown with straight lines beloved of Callot.

The Jenny frock illustrated at the upper left on page 42 shows the first type; a full jetted net skirt is used in combination with a transparent bodice. This is a very charming exponent of the diaphanous black frock, with pink tulle in a band in the upper part of the bodice and pink roses catching each side of the uppermost flounce, to relieve its blackness. This is a model made since the Jenny opening.

The straighter Callot line is typified in the Callot model at the bottom of page 42. This line is here broken by the effective use of black tulle. The first aim is to bring out the lines of the figure, and swathing diaphanous tulle adds to the illusion of fulness without giving it. This model is of black velvet and tulle; the only color given the gown is by a single red rose at the waist in front, and in flesh colored tulle in the corsage. Although this model hangs with some fulness to the ankles in the front, the train, which is a separate section, gives the dignity which a certain type of women demand. Callot and Chéruit, the former to the greater extent, have made evening gowns of this type, and for the more important evening dresses it is being adopted by smart women. Fulness there certainly is, but it is restrained.

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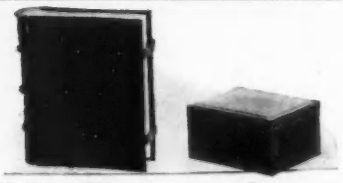

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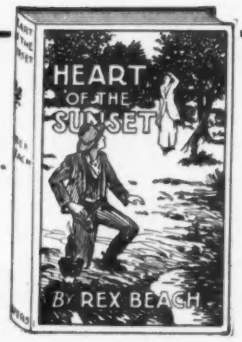

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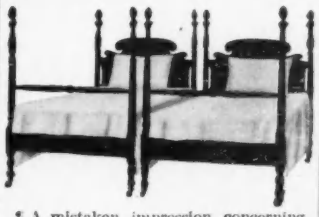

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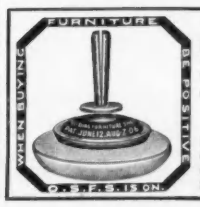

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